

**MILLION  
DOLLAR  
LIBRARY**

**VOLUME I**

**CURRENT & STANDARD HITS**

**NO REPEATS**

**FOR PROFESSIONAL USE**



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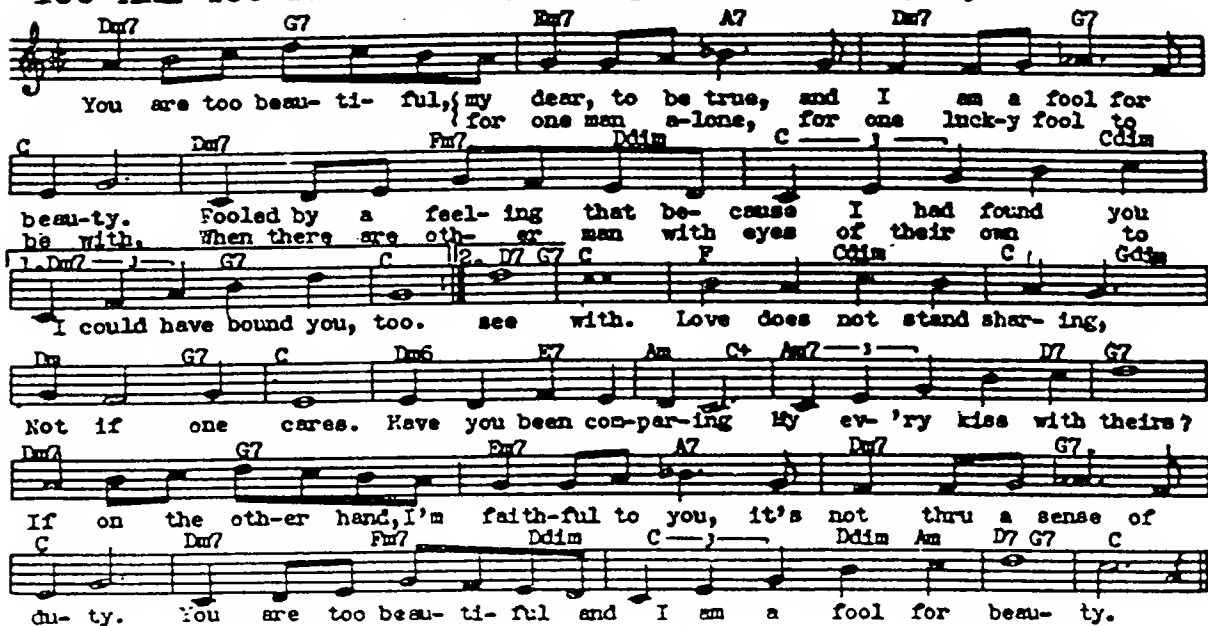
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## YOU ARE TOO BEAUTIFUL—(R. Rodgers) "Hallelujah, I'm A Bum"



You are too beau- ti- ful, {my dear, to be true, and I am a fool for  
for one man a-lone, for one luck-y fool to  
beau-ty. Fooled by a feel- ing that be- cause I had found you  
be with. When there are oth- er man with eyes of their own to  
I could have bound you, too. see with. Love does not stand shar- ing,  
Not if one cares. Have you been con-par- ing My ev- 'ry kiss with theirs?  
If on the oth- er hand, I'm faith-ful to you, it's not thru a sense of  
du- ty. You are too beau- ti- ful and I am a fool for beau- ty.

## YOU COULDN'T BE CUTER (J. Kern) "Joy Of Living"



You could-n't be cut- er — Plus that you could-n't be smart- er —  
Plus that in- tel- li- gent face you have a dis- grace- ful  
charm for me. You could-n't be keen- er, — you look so  
fresh from the clean- er, — You are the lit- tle grand slam I'll  
bring to my fam- i- ly. — My ma will show you an  
al- bum of me that 'll bore you to tears. — And  
you'll at- tract all the rel- a- tives we have dodged for years and  
years. And what- 'll they tell me? — Ex- act- ly,  
what- 'll they tell me? — They'll say you could- n't be nic- er,  
could- n't be sweet- er, could- n't be bet- ter, could- n't be smooth- er  
could- n't be cut- er: be-; by than you are!

# WITH A SONG IN MY HEART - (R. Rodgers) "Spring is here"

164

With a song in my heart. I be - hold your a - dor - a - ble face,  
At the sound of your voice Heav-en op - ens its por - tals to me.

Just a song at the start, But it soon is a hymn to your grace.  
Can I help but re-joice That a song such as ours came to be?

When the mu - sic swells I'm touching your hand, It tells that you're  
But I al - ways

stand - ing near, and knew I would live life  
through With a song in my heart for you.

## YOU AND THE NIGHT AND THE MUSIC (Schwartz) "Revenge With Music"

You and the night and the mu - sic fill me with flam - ing de - sire,  
You and the night and the mu - sic thrill me but will we be one,

Set - ting my be - ing com - plete - ly on fire!  
Aft - er the night and the mu - sic are done?

Un - til the pale light of dawn - ing and daylight Our hearts will be throbbing guid - stars  
Morn - ing may come with - out warn - ing, And take a - way the stars

If we must live for the mo - ment, Love till the mo - ment is through!  
Aft - er the night and the mu - sic die will I have you?

## YOU ARE MY LUCKY STAR - (N.H. Brown) "B/way Melody '36."

You Are My Luck - y Star I saw you  
from a far Two love - ly eyes at me they were gleam - ing,  
Beam - ing I was star - struck You're  
all my luck - y charms I'm luck - y in your  
arms You've o - pened heav - en's por - tal here on earth for  
this poor mor - tal You Are My Luck - y Star.

WINTER WONDERLAND (F. Bernard)

moderato

Sleigh-bells ring, are you list-nin'? In the Lane snow is  
way, is the blue-bird, Here to stay is a

glis-tin', A beau-ti-ful sight, We're hap-py to-night, walk-in' in a win-ter won-der-  
new bird, He sings a love song. As we go a-long,

land! Gone a- land! In the meadow we can build a snow man,  
Then pre-tend that he is Par-son Brown, He'll say 'are you married?' we'll say, 'No, man! But  
you can do the job when you're in town!' La-ter on we'll con-spire As we dream by the  
fire To face un-a-fraid, the plans that we made, walk-in' in a win-ter won-der-land!



# WHEN MY DREAM BOAT COMES HOME

(Friend-Franklin) 162.

WHEN MY DREAM BOAT COMES HOME, Then my  
dreams no more will roam. I will meet you and  
greet you, Hold you close-ly "My own."  
Moon-lit wa-ters will sing of the  
ten-der love you bring. We'll be sweet-hearts for-  
er, er, WHEN MY DREAM BOAT COMES HOME.

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# WHERE OR WHEN (R. Rodgers) "Bates In Arms" Moderate

It seems we stood and talked like this be-fore. We  
the clothes you're wear-ing are the clothes you wore. The  
looked at each oth-er in the same way then, But I can't re-mem-ber  
smile you are smil-ing you were smil-ing then,  
where or when. Some things that hap-pen for the  
first time, seem to be hap-pen-ing a-gain.  
And so it seems that we have met be-fore, and laughed be-  
fore, and loved be-fore, But who knows where or when!

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# WHO CARES? (G. Gershwin) "Of Thee I Sing" Moderato (Brightly)

Who cares If the sky cares to  
fall in the sea? Who cares What banks fall in  
You-kers? Long as you've got a kiss that  
com-que-ers, Why should I care? Life is one long  
ju-bi-lee, So long as I care, for  
you And you care for me.

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## WAY YOU LOOK TONIGHT, THE (J.Kern) "Swing Time"

Some day when I'm so fly low, love-ly, With your smile so warm

When the world is cold, I will feel a glow just think- ing And your cheek so soft, There is noth- ing for me but to

of love you, And the way you look to- night. Just the way you look to- night.

Oh, but you're With each

word your ten- der- ness grows, Tear- ing my fear a

part, And that laugh that writh- les your nose

Touch- as my fool- ish heart.

Love- ly, nev- er, nev- er change, Keep that breath- less

charm, Won't you please ar- range it 'Cause I love

you, Just the way you look to- night.

## WHEN HEARTS ARE YOUNG - (S. Romberg) "The Lady In Ermine"

When hearts are young, When love's

a star, a song un- sung,

A mag- ic land that gleams a- far; We feel it's

truth, It's voice al- lures, And youth

calls youth Say- ing: "Take me I am yours!"

# TIP TOE THROUGH THE TULIPS WITH ME (Burke) "Gold Diggers of B/W"

160

Tip- toe { to the win- dow, by the win- dow, That is  
from your pil- low, to the sha- dow of a  
where I'll be, Come; tip- toe thru the tu- lips with me;  
1. will- low trees, And; 2. Eb+57 Fm7 Adim Gm Adim Ddim C7 D7  
Knee deep in flow- ers we'll stray We'll  
keep the show- ers a- way; And if I kiss you in the  
gar- den, in the moon- light, Will you par- don me, Come  
tip- toe thru the tu- lips with me.

## TOOT, TOOT, TOOTSIE:--(Kahn-Erdman-Russo) "The Jolson Story"

Toot, toot, Toot- sie, Goo' Bye! Toot, toot, Toot- sie, don't  
cry, The choo choo train that takes me, A- way from you no  
words can tell how sad it makes me, Kiss me, Toot- sie, and then,  
Do it o- ver a- gain, Watch for the mail, I'll nev- er fail,  
If you don't get a let- ter then you'll know I'm in jail,  
Tut, tut, Toot- sie don't cry, Toot, toot, Toot- sie, Goo' Bye!

## VARSITY DRAG, THE (DeSylva-Brown-Hen. etc) "Good News"

Here is the Drag, See how it goes. Down on the heels, up on the toes.  
Hot- ter than hot, New- er than new. Mean- er than mean, Blu- er than blue  
That's the way to do the Var- si- ty Drag. please as wav- ing the  
Flag. You can pass man- y a class, wheth- er you're dumb or  
wise. If you all an- swer the call, when your pro- fess- or  
cries: Ev- 'ry- bo- dy down on the heels, up on the toes, Stay af- ter school,  
Learn how it goes. Ev- 'ry- bo- dy do the Var- si- ty Drag.

## THIS CAN'T BE LOVE (R.Rodgers) "The Boys From Syracuse"

This can't be love be- cause I feel so well, — No  
 sobb, no sor- rows, no sighs: — This can't be love, I get no  
 dis- sy spell. — My head is not in the skies,  
 — My heart does not stand still, — Just hear it beat. This is the  
 sweet to be love. This can't be love be- cause I feel so well  
 But still I love to look — in your eyes.

## THIS IS IT (A. Schwartz) "Stars In Your Eyes"

This is it, — my to great ro- mance, — I  
 builds me up — to such a light — I  
 want to hang on to this one big chance. — You've  
 know this is so ver- y real and right, — And  
 mine, — My lone- li- ness dies, — I feel  
 I — thought love passed me by.  
 fine — with stars in my eyes. — Oh, it  
 But I must ad- mit this is it!

## THOU SWELL (R.Rodgers) "A Connecticut Yankee"

Thou swell! Thou wit- ty! — Thou swell! Thou grand! Wouldst kiss me,  
 feel so rich in a but for two rooms and  
 pret- ty? Wouldst hold my hand? Both thine eyes are cute too. What they do to  
 kitchen — I'm sure would do; Give me just a plot of, Not a lot of  
 me. — Hear me hol- ler I choose a Sweet lol- la - pa loo sa in  
 thee. — I'd land And Thou  
 swell! Thou wit- ty! — Thou grand!

# THERE'S A SMALL HOTEL

(Arranged by J. H. Santly)

158

There's a small hotel With a wish-ing well: I  
 There's a brid-al suite; One room bright and neat, Com-  
 wish that we were there to- geth- er. — geth- er. —  
 plate for us to share to-  
 Look-ing through the win-dow you can see a dis- tant  
 stee- ple; Not a sign of peo- ple, Who wants  
 peo- ple? When the stee- ple bell says, "Good-  
 night, sleep well," we'll thank the small ho- tel to- geth- er. —

# THERE'S YES! YES! IN YOUR EYES (J. H. Santly)

Your lips tell me no! no! But there's  
 yes! yes! in your eyes, I've been miss-in' your  
 kiss- in' Just be- cause I was- n't wise I'll stop my  
 schem- ing and dream- ing Cause I re- al-  
 ize Your lips tell me no! no!  
 But there's yes! yes! in your eyes.

# THEY GO WILD SIMPLY WILD OVER ME (F. Fisher)

They go wild sim- ply wild o- ver me, They go  
 Ev- 'ry night how they fight o- ver me, I don't  
 mad just as mad as they can be, No mat- ter where I'm  
 know what it  
 at, All the la- dies thin or fat, The tall ones, the  
 small ones, I grab 'em off like that, is that they can see,  
 The la- dies look at me and sigh, In my arms they want to  
 die, They go wild sim- ply wild o- ver me.



## THEN I'LL BE HAPPY

(C. Friend)

Moderato

I "wan-na" { go where you go — do what you do —  
 sigh when you sigh — Cry when you cry —  
 love when you love — then I'll be hap-py — If you go  
 smile when you smile — then I'll be hap-py —  
 North or South — If you go East or West — I'll fol-low  
 you sweet-heart — and share your lit-tle love nest — I "wan-na"  
 go where you go — do what you do —  
 Love when you love — then I'll be hap-py.

## There'll be Some Changes Made

Moderato

For there's a change in the weath-er there's a change in the sea — So from now on there'll be a  
 change in me, — My walk will be dif-ferent my talk and my name Noth-in' a-bout me is goin' to be the same, I'm goin' to  
 change my way of livin' if that ain't e-nough, Then I'll change the way that I strut my stuff 'cause no-bod-y wants you when you're  
 old and gray — There'll be some changes made to-day — There'll be some chang-es made.

## THERE'S A RAINBOW 'ROUND MY SHOULDER (Jolson-etc "Singin' Fool)

There's a rain-bow 'round my shoul-der, { And a sky-of blue a-  
 And it fits me like a  
 bove, Oh the sun shines bright, the world's all right, 'Cause I'm in love  
 glove, Let it blow and storm, But I'll be warm, 'Cause I'm in  
 love Hal-le-lu-jah, How the folks will stare, — When they see the dis-mond  
 sol-i-taire, — That my lit-tle sug-ar ba-by, — Is go-ing to  
 wear, (Yes Sir) There's a rain-bow 'round my shoul-der And a sky of blue a-  
 bove, And I'm about-ing so the world will know that I'm in love.

That old black mag - ic has me in its spell — That  
 old black mag - ic that you weave so well — Those i - cy fin - gers up and  
 down my spine — The same old witch - craft when your eyes meet mine — The  
 same old tin - - gle that I feel in - side — And then that el - - e - va - tor  
 starts its ride — And down and down — I go 'round and round — I go  
 like a leaf that's caught in the tide — I should stay a - way — but what can I  
 do — I hear your name — And I'm a - flame, A - flame with such  
 a burn - ing de - sire — that on - ly your kiss — can put out the fire — For  
 you're the lov - er I have wait - ed for — The mate that fate — had me cre -  
 at - ed for — And ev - ry - time — your lips meet mine — Dar - ling  
 down and down — I go, 'round and round — I go in a spin, — Loving the  
 spin I'm in — Un - der that old black mag - ic called love.

# THAT'S WHY DARKIES WERE BORN (Henderson-Brown) "G.W.S. Sendls Of '31

Some - one had to pick the cot - ton, Some - one had to plant the corn —  
 laugh at trou - ble, Though he was tir - ed and worn —  
 Some - one had to slave and be a - ble to sing, That's Why Dark - ies Were Born.  
 Had to be con - tent - ed with an - y old thing,  
 That's Why Dark - ies Were Born. Sing! Sing! Sing when you're wea - ry and sing when you're blue,  
 Sing! Sing! That's what you taught all the white folks to do. Some - one had to fight the  
 dev - il, Shout a - bout Ga - bri - el's Horn, — Some - one had to stoke the  
 train that would bring God's Children to Green Pas - tures That's Why Dark - ies Were Born.

## SWINGIN' DOWN THE LANE

Moderato

Ev-'ry-bod-y hand in band, Swing-in' down the lane, —  
 When the moon is on the rise, Hon-ey I'm so blue, —

Ev-'ry-bod-y feel-in' grand, Swing-in' down the lane, —  
 Watch-in' lov-ers mak-in' eyes Like we used to do, —

That's the time I miss the bliss That we might have known, —  
 Nights like this When I'm all a-lone. —

When the moon is on the wane Still I'm wait-in' all in  
 vain, Should be swingin' down the lane with you. —

## 'S WONDERFUL

A tempo

'S won-der-ful! 'S mar-ve-lous! You should care —  
 'S aw-some! 'S per-a-dise! 'S what I love —

for me! see! you've made  
 to

my life so glam-o-rous — You can't blame me for feel-ing  
 a-mor-ous — Oh! 'S won-der-ful 'S mar-vel-ous!

That you should care for —

(W. Donaldson)

## THAT CERTAIN PARTY

Moderato

Has she got naugh-ty eyes? Yes, she has got naugh-ty eyes,  
 You know the one I mean. Sure, you know the one I mean,

That cer-tain, THAT CER-TAIN PAR-TY — PAR-TY OF MINE —

Naugh-ty eyes, turned up nose Ro-sy cheeks,  
 pret-ty clothes, not a mar-ty

Has she got lov-ing ways, Sure, she has got lov-ing ways,  
 THAT CER-TAIN PAR-TY of mine.

# SUNNY SIDE UP (DeSylva-Brown-Hen.etc)"Sunny Side Up"

154

Keep your Sun-ny Side Up Up. Hide the side  
that gets blue If you have nine sons in a row  
Base ball teams make mon-ey, you know.  
Keep your fun-ny side up up! Let your laugh-  
ter come thru do! Stand up- on your legs  
be like two fried eggs Keep your Sun-ny Side Up!

## SURREY WITH THE FRINGE ON TOP, THE

Chicks and ducks and geese bet-ter scur-ry  
Watch that fringe and see how it flut-ters  
When I take you out in the sur-rey, When I take you  
When I drive them high step-pins strut-ters. See-ey poke-all  
out peak in the sur-rey with the fringe on will top!  
pop! The wheels are yel-lar, the up-hol-ster-y's brown, The  
dash-board's gum-line leath-er, With is-in-glass cur-tains y' can  
roll right down, in case there's a change in the  
weath-er. Two bright side light's wink-in' and blink-in',  
Ain't no fin-er rig, I'm a think-in' You c'n keep your  
rig if you're think-in' 'at I'd kear to swap Per that  
shin-y, lit the sur-rey with the fringe on the top!





# SOON - (G. Gershwin) "Strike Up The Band"

Moderato

152

Soon the lone-ly nights will be end-ed; soon, —  
two hearts as one will be blend-ed. I've found the hap-pi-ness I've  
wait-ed for; — The on-ly girl that I was fat-ed for. —  
Oh! Soon a lit-tle cot-tage will find us safe —  
with all our cares far be-hind us; The day you're mine this world will  
be in tune: — Let's make that day come soon. —

# SPEAK LOW (H. Weill) "One Touch Of Venus"

Moderato

Speak' low — when you speak, love, — Our sum-mer day with-ers a-way too  
dar-ling, speak low — love is a spark lost in the dark too  
soon, too soon. Speak low — when you speak, love, — Our mo-ment is swift, like ships a-  
way — where-ev-er I go — that to-mor-row is near, to-mor-row is  
drift, we're swept a-part too soon. soon. — Time is so old — and love so  
here and al-ways too —  
brief, love is pure gold — and time a thief. Ye're late — dar-ling, we're  
late — The cur-tain de-scends, ev-ry-thing ends too soon, too soon I  
wait — dar-ling, I wait — Will you speak low to me, speak love to me and soon.

# S'POSIN'

(P. Denmiker)

Moderato

S'POSIN' I should fall in love with you, — Do you think that  
I should say, for you I yearn. — Would you think I'm  
you could love me too? — S'POS-IN' I should hold you and ca-  
ress you, — Would it im-press you, — Or dis-tress you?  
speak-ing out of turn? — And S'POS-IN' I'd de-clare it, would you  
—

## Song Is You, The

Moderate

C Cdim Dm G7 C  
 I hear mu-sic when I look at you A beau-ti-ful them of ev-'ry  
 I hear mu-sic when I touch your hand, A beau-ti-ful mel-o-dy from  
 Gdim Dm7 G7 C  
 dream I ev-er know Down-deep in my heart I hear it  
 some en-chant-ed land,  
 Dm7 G7 Gm7 C Dm7 G7  
 play, I feel it start, Then melt a way.  
 2. Em A7 Dm G7 C  
 I hear it say Is this the day?  
 B Bbm7 A B7 B  
 I s-lone have heard this love-ly strain, I s-lone  
 have heard this glad re-frain, Must it be For-ev-er in-  
 side of me, Why can't I let it go, Why can't I let you know,  
 C Cdim G7  
 Why can't I let you know the song my heart would sing,  
 C C7 F  
 That beau-ti-ful rhap-so-dy of love and youth and spring  
 Fm C Bm A7 Dm G7 C  
 The mu-sic is sweet, The words are true, The song is you.

## SONG OF THE VAGABONDS (R. Friml) "The Vagabond King"

Fm G7-5 C C7 Fm G7-5 C+ C7 Fm Cm  
 Sons of toil and dan-ger, Will you serve a stranger And bow  
 Bbm C+ C F Fm Bbm6 C7  
 down to Bur-gun-dy? Sons of shame and sor-row,  
 Fm Bbm6 C7 Fm C Bbm C+ C7 Fm F7 Db7  
 Will you cheer to-mor-row For the crown of Bur-gun-dy?  
 Bbm F Bbm Ebm6 Bbm Fm C7  
 On-ward! On-ward! Swords a-gainst the Foe For-ward!  
 Fm6 Cm Cdim Fm6 G7 C Fm Bbm6 C7  
 For-ward the li-ly ban-ners go! Sons of France a-round us,  
 Fm Bbm6 C7 Fm Cm Bbm6 C+ C7 Fm  
 Break the chain that bound us, And to « Hell with Bur-gun-dy!

# SOME ENCHANTED EVENING

(R. Rodgers) "South Pacific"

150

Some en-chant-ed eve-ning — You may see a stran-ger, —  
Some-one may be laugh-ing, —

You may see a stran-ger — A- cross a crow- ded room And some-how you  
hear her laugh-ing — night af-ter

know, — You know e- ven then That some-where you'll  
night, — As strange as it seems The sound of her

see her a- gain and a- gain. — dream. —  
laugh-ter will sing in your

Who can ex- plain it? Who can tell you why? Fools give you reas- ons,  
Wise men nev- er try. — Some en-chant- ed eve- ning

When you find your true love, — When you feel her call you A- cross a  
crow- ed room, Then fly to her side And make her your  
own, — Or all through your life you may dream all a-  
lone. — Once you have found her, Nev- er let her go.

Once you have found her, Nev- er let her go.

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Inc.

# SOMETHING TO REMEMBER YOU BY (A. Schwartz) "Three's A Crowd"

Oh, give me some-thing to re- mem-ber you by, — When you are  
Some lit- tle some-thing, mean- ing love can- not die, — No mat-ter

far a- way from me, dear; be. — Though I'll  
pray for you, — Night and day for you, — It will see me through

— like a charm, Till you're re- turn- ing. So give me some-thing to re-  
mem-ber you by — When you are far a- way from me.

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## SO IN LOVE (C. Porter) "Kiss Me Kate"

Moderato  
F#

Strange, dear, but true, dear, when I'm alone,  
to you dear, The stars know, fill the  
sky, So in love with you I,  
dar-ling, why, So in love with you I,  
I, In love with the night mys-terious,  
The night when you first were there, In  
love with my joy de-lir-i-ous When I know that  
you could care, So taunt me and  
hurt me, De-ceive me, De-sert me,  
I'm yours 'til I die, So in  
love, So in love with  
you, my love I.

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## SOME OTHER TIME (L. Bernstein) "On The Town"

Where has the time all gone to? Have-n't done half the things we want to,  
This day was just a tok-en, Too man-y words are still un-speak-en,  
Oh, well, we'll catch up some oth-er time.  
Just when the fun is start-ing, comes the time for part-ing,  
But let's be glad for what we've had and what's to come,  
There's so much more em-brac-ing still to be done but time is run-ning,  
Oh, well, we'll catch up some oth-er time.

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# SO FAR

148

Moderato C Cdim

We have noth- ing to re- mem- ber, so far, So

far, So far we have n't walked by night and shared the light of a

star. So far, your heart has nev- er flut- tered so near, so

near, That my own heart a- lone could hear

it, We have- n't gone be- yond the ver- y be- gin- ning.

We've just be- gun to know how luck- y we are.

So we have noth- ing to re- mem- ber so

far, so far, But now I'm face to face with you and

now at least we've met, And now we can look for- ward to the

things we'll nev- er for- get.

## SOMEBODY LOVES ME (G.Gershwin)"G.W.'S.Scandals of 1924"

G Am7 D7 G6 C9 G6

Some- bod- y loves me I won- der who, I won- der

who she can be, Some- bod- y loves me

I wish I knew, Who can she be wor- ries me,

For ev- 'ry girl who pass- es me I shout, Hey! may - be,

You were meant to be my lov- ing ba- by; Some- bod- y loves me

I won- der who, May - be it's you.



## SMILE, DARN YA, SMILE

(M. Rich)

Moderate

SMILE, DARN YA, SMILE, — You know this old world is a  
 great world af-ter all. — SMILE, DARN YA, SMILE, —  
 — And right a-way wetch 'la-dy Luck' pay you a call. —  
 Things are nev-er black as they are paint-ed, Time for you and  
 joy to get ac-quaint-ed. Make life worth  
 while — Come on and SMILE, DARN YA, SMILE. —

## SMILE WILL GO A LONG LONG WAY, A

(Davis-Akst)

When you're blue — and kind-a lone-ly, too, — You'll find a  
 Nev-er grieve, — just try and make be-lieve, — The sky is  
 smile will go a long, long way. — The you're down, —  
 blue al-  
 — don't sit a-round and frown — A lit-tle smile will go a  
 long, long way. — though you know it's gray.  
 Don't you pine, — it's just a waste of time —  
 — You'll find a smile will go a long, long way. —

## SO BEATS MY HEART FOR YOU

(Ballart-Henderson-Waring)

As beats the o-cean surf up-on the sand }  
 For just as con-stant-ly as sea meets land, }  
 So beats my heart for you. — you. — I'll  
 al-ways be true, faith-ful to you, Skies have been  
 blue since you came in view. As beats the rhy-thm of a  
 night- } band, So beats my heart for you,  
 } dear, So beats my heart for you. —

# SIGH BY NIGHT (E. Kalman) "Marinka"

Moderately

146

SIGH BY NIGHT, { That's all I seem to do  
that says for me in- stead

SIGH BY NIGHT, The mo ment I leave you,  
Ten- der things I may have left un- said

Al- ways I found that the last fad- ing sound of your  
You'll hear my pleas if the

1. Fm Cdim G7 2. Cm Cdim  
step will start Cel- los in my heart! breeze is

G7 Cm D7 G7 Cm  
right, All my love in a SIGH BY NIGHT.

# SINGIN' IN THE RAIN (N.H. Brown) "Hollywood Revue Of 1929"

Moderato

I'm Sing- in' In The Rain, Just Sing- - in' In The Rain. That a  
glo- ri-ous feel- ing I'm hap- py a- gain, I'm laugh- ing at clouds So  
dark up a- bove, The sun's in my heart And I'm rea- - d' for  
love. Let the storm- y clouds chase Ev-ry- one from the place, Come  
on with the rain, I've a smile on my face, I'll walk down the  
lane With a hap- - py re- frain, And sing-in' just Sing-in' In The Rain.

# SING SOMETHING SIMPLE (H. Hupfeld)

Molto moderato

Sing some-thing sim-ple, a lit-tle dit-ty that's sweet and sim-ple; You'll get the  
"D" stands for dim-ple, the words are silly, the song is sim-ple; And, af-ter  
swing of it soon, for here's a tune that an- y child can sing.  
hear- ing it once, the dumb- est dunce can mem- o- rize the thing.  
"Doh- re- mi- fa- sol- la- si- doh" you can't go wrong; Oh, say it's  
bound to sound like some oth- er song. But Lord knows it's  
sim- ple so get to- geth- er and let's be sim- ple; I don't know  
whether or not you knew, they call this class- ic: "I love you."

The first staff of music is in G major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, then B4, and continues with eighth and sixteenth notes. Chord symbols G, G7, C, and G are placed above the staff at various points.

hour s - go. And it's gone right to my head. Where - ev - er I may roam, On


land or sea, or foam. You can al- ways hear me sing-ing this song. Show me the way to go home.

I'll go home and get my panties, You go home and get your scanties, And a-way we'll go;  
ag'-ra in a sleep-er, There's no hon-ey-moon that's cheeper And the train goes slow.

Dmi7 G F# Dmi7 G7 G F# Dmi7 G7 C 1. G7  
 Min! — Off, we're gon-na shuf-fle, shuf-fle off to Buf-fa-lo. — To Ki-

— Some-day, the stor'k may pay a vis- it— And leave a lit- tle sou- ven-

ir; Just a lit-tle cute "what-is-it,"— But we'll dis-cuss that lat-er, Edin


  
 dear. For a lit-tle sil-ver quar-ter, We can have the pull-man por-ter Turn the
   
 G7 Dm Cm Cm G F# Dm7 G2 G F# Dm7 G7 C

lights down low; Ooh! — Off, we're gon- na shuffle, shuf- fle off to Buf- fe- lo.

## Moderato

Oh! we ain't got a bar-rel of mon-ey, day-be we're rag-ged and  
Don't know what's comin' to-mor-row, May-be it's trou-ble and

fla-ny, But we'll trav-el a-long Sing-in' a song Side By Side  
sor-row, the road, Shar-in' our load.

long as we're to- geth-er, It does- n't mat- ter at all — Then they've

[illegible]

all had their quarrels and part-ed We'll be the same as we start-ed just

trav-'lin' a- long —	Sing- in' a song —	Side	By	Side
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# SANTA CLAUS IS COMIN' TO TOWN (J. F. Coots)

Moderato

144

You bet-ter watch out, you bet-ter not cry, Bet-ter not pout, I'm  
 He's mak-ing a list and check-ing it twice, Gon-na find out who's  
 1. tell-ing you why: San-ta Claus is com-in' to town.  
 2. He sees you when you're sleep-in', He knows when you're a-  
 wake, He knows if you've been bad or good, So be good for good-ness  
 sake. Oh! You bet-ter watch out, you bet-ter not cry, Bet-ter not pout, I'm  
 tell-ing you why: San-ta Claus is com-in' to town.

## SAYS MY HEART (B. Lane) "Cocoanut Grove"

"Fall in love, fall in love" says my heart,  
 head rules in- stead and I'm wise,  
 "It's ro- mance, take a chance" says my heart.  
 To the scheme of that gleam in your eyes But each  
 1. time that I'm al- most in your arms This  
 old school-teach-er brain of mine keeps ring-ing in false al-arms. Then cry  
 2. kiss and run, But the ag- ment we're a- part  
 "Oh! you fool that was love!" Says my heart.

## SEPTEMBER SONG (K. Weill) "Knick. Holiday"

Oh, it's a long, long while From May to De- cem- bar, But the days grow  
 short, When you reach Sep- tem- ber, When the au- tumn wea- ther  
 turns the leaves to flame, One has-n't got time for the wait-ing  
 game, Oh, the days dwin- die down to a pre- cious few  
 Sep- tem- ber, No- vem- ber! And there few pre- cious days  
 I'll spend with you. These pre- cious days I'll spend with you.

## ROSALIE (C. Porter) "Rosalie"

Allegretto con moto

Ro-sa-lie, my dar-ling, Ro-sa-lie, my dream, Since, one night, When stars danced a-bove, I'm oh, oh, so much in love with Ro-sa-lie, have mer-cy. Ros-a-lie, don't de-cline, Won't you make my life thrill-ing, And tell me you're will-ing to be mine, Ros-a-lie, mine!

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## ROSE-MARIE (R. Friml) "Rosemarie"

Moderato with expression

Oh, Rose - la - rie, I love you! I'm al - ways dream - ing of you. No mat - ter what I do, I can't for - get you; Some - times I wish that I had nev - er met you! And yet if I should lose you, 'Twould mean my ver - y life to me; Of all the queens that ev - er lived I'd choose you To rule me, my Rose - Ma - rie.

Copyright 1924 by Harris, Inc., N.Y.C.

## ROSE OF THE RIO GRANDE (H. Warren)

Moderate

Rose of the Ri - o Grande Rose of the Bor - der Land One word then band in hand We'll leave the preacher's side room Happy lit - tle bride and bride - groom, Ov - er those hills of sand I've got your love nest planned You claim it I'll name it 'Rose of Ri - o Grande.'

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# RIGHT AS THE RAIN (H. Arlen) "Bloomer Girl"

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Right as the rain that falls from above; So real, so right, is our love. It came like the spring that breaks thru the snow. I can't say what it may bring I only know, I only know it's right to believe what ever gave your eyes this glow. What ever gave my heart this song can't be wrong. It's right as the rain that falls from above and fills the world with the bloom of our love.

## (H. Tierney)

### RIO RITA

Moderato

Rio - - - - - Life is sweet-er, Rio - - - - - o. Ri- ta, When you are near, Ri- - - - - o. Ri- ta, Life's com- plet- er, Ri- ta, to have you here. All I ask from a- bove is one day your lips will say, I love you. Ri- - - - - o. Ri- ta, Sed- or- i- ta, Here is my heart.

### ROOM WITH A VIEW, A (N. Coward) "This Year Of Grace"

A room with a view and you, And no one to wor- ry no. We'll gaze at the sky and try To guess what it's all a- bout. No one to hur- ry us thru this dream we've found. round. They will fig- ure out why the world is round. We'll be as hap- py and con- tented as birds up in a tree, High a- bove the moun- tains and sea. We'll bill and we'll coo- coo, And our- ray will nev- er come. Oh, will it ev- er come true? Our room with a view.

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PEOPLE WILL SAY WE'RE IN LOVE (R.Rodgers)"Oklahoma"

People will say we're  
Copyright 1943 by Williamson Radio, Inc., N.Y.

POOR BUTTERFLY (R. Hubbell)

Slowly with much expression

sign or my I just miss' die. Poor But-ter - fly.

## Ol' Man River

Moderato

Ol' man riv-er, dat ol' man riv-er, He must know sumpin' but don't say noth-in', He  
 just keeps roll-in' He keeps on roll-in' a - long. — He don't plant' ta ters, he  
 don't plant cot-ton, An' dem dat plants'em is soon for-got-ten: But ol' man riv-er he  
 jes keeps roll-in' a long. — You an' me, we sweat and strain,  
 Bo-dy all ach-in' an' racked wid pain. "Tote dat barge! Lift dat bale," Git a lit-tle, drunk an' you'll  
 land in jail. An gits wea-ry an' sick of try-in', Ahn tired of liv-in' An'  
 feared of dy-in'; But ol' man riv-er he jes keeps roll-in' a - long. —

## One Alone

Moderato con sentimento

One a-lone — to be my own, I a-lone — to know her ca-ress-es;  
 One to be e - ter-nal-ly — The one my wor-shipping soul pos-sess-es. At her call I'd  
 give my all, All my life and all my love en - dur - ing;  
 This would be — a mag-ic world to me, — If she were mine. a - lone.



## NEAR YOU

(F. Craig)

Moderato

There's just one place for me, } Near You. It's like  
If my hours could be spent, } I'd be

heav- en to be } NEAR YOU. Times when we're a-  
more than con- tent }

1. part, I can't face my heart. Say you'll nev- er stray, more than

1. just two lips a- way. 2. Make my life worth while, by

tell-ing me that I'll spend the rest of my days NEAR YOU.

## Night And Day

Night and day you are the one. On- ly you be-neath the  
Why is it so. That this long- ing for you

moon and un- der the sun. Wheth- er near to me or far, it's so mat-ter dar-ling.  
fol- lows where- ever I go? In the roar- ing tra- ffic's boom In the si- lence of my

where you are } I think of you } night and day. Day and night Night and day  
lone- ly room, }

un- der the hide of me There's an Oh, such a hun- gry, yearn- ing, burn- ing in-  
side of me. And it's tor- ment won't be through 'Til you let me spend my

life mak- ing love to you. day and night night and day.

## Old Devil Moon

Moderato

I look at you and sud- den- ly some-thing in your eyes I see  
You've got me fly- in, high and wide On a mag- ic car- pet ride

soon be- gins be- witch- ing me. It's that old Dev- il Moon that you  
Full of but- ter- flies in side. Wan- na cry, wan- na croon. Wan- na

stole from the skies. It's that old Dev- il Moon in your eyes.

1. You and your glance make this ro- mance too hot to hand- le. Stare in the night-  
blaz- ing their light Can't hold a can- dle to your ras- sle daz- zle. Just when I

think I'm free as a dove Old Dev- il Moon deep in your eyes blinds me with love.

# MY HEART BELONGS TO DADDY (Porter) "Leave It To Me"

138

While tear- ing off— A game of golf— I may make a play for the  
If I in- vite— A boy some night To dine on my fine fin- nan-  
cad- dy. But when I do— I don't follow through 'Cause my heart belongs to Dad- dy.  
had- die, I just a- dore His ask- ing for more,— But my heart  
Yes, my heart be- longs— to Dad- dy, So I sim- ply could- n't be bad. Yes my  
heart be- longs to Dad- dy, Da- da, da- da, da, da-da-da— ad! So I  
want to warn— you, lad- die, Tho' I know you're per- fect- ly swell, That my  
heart be- longs to dad- dy— 'Cause my Dad- dy, he treats it so well.

## MY HEART STOOD STILL (Rodgers) "A Connecticut Yankee"

I took one look at you, That's all I meant to do,  
My feet could stop and walk, My lips could move and talk,  
And then, my heart stood still! still! Though not a  
sin- gle word was spok- en, I could tell you know, That un- felt  
clasp of hands— Told me so well you knew.  
I nev- er lived at all Un- til the thrill of that  
mo- ment when My heart stood still.

## MY ROMANCE (R. Rodgers) "Jumbo"

My ro- mance does- n't { have to have a moon in the sky, My ro-  
need a cas- tle ris- ing in Spain, Nor a  
mance does- n't need a blue la- goon stand- ing by. No month of  
dance to a con- stant- ly sur- pris- ing re- frain.  
May, no twin- kling stars, no hide a- way, no  
soft gui- tars. Wide a- wake I can make my most fan-  
tas- tic dreams come true. My ro- mance does- n't need a thing but you.

# 137 MOUNTAIN GREENERY (R. Rodgers) "Garrick Gaeties"

In a moun- tain green- er- y, Where God paints the scan- er- y,  
 While you love your lov- er, let Blue skies be your cov- er- let.

Just two craz- y peo- ple to- geth- er;  
 When it rains we'll laugh at the weath- er.

And if you're good I'll search for wood,  
 So you can cook While I stand look- ing.

Beams could get no keen- er Re- cep- tion in a beam- er- y  
 Bless our moun- tain green- er- y house!

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## MUSIC GOES 'ROUND AND AROUND, THE (Farley-Riley)

I blow thru here; THE MU-SIC GOES 'ROUND AND A-ROUND. Whoa-ho-ho-ho-ho,  
 push the first valve down The mu-sic goes down and a-round, Whoa-ho-ho-ho-ho,

ho and it comes up here. I I push the mid-dle valve down. The  
 do, And it comes up here..

mu- sic goes down a-round — be-low, — be-low, — be-low, — Dee-dledee ho-ho-ho,

List-en to the ja-azz come out. I push the oth- er valve down. THE

MU-SIC GOES 'ROUND AND A- ROUND. Whoa-ho- ho-ho- ho- ho, and it comes out here.

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## MY DARLING

## (R. Meyers) "Vantities"

My dar- ling, say you're mine to- night, My  
 dar- ling, you're di- vine to- night. Your kiss is all I'm  
 dream- ing of. Sweet- heart, Sweet- heart, this is love  
 My dar- ling, hold me clos- er still, My  
 dar- ling, make this night a thrill, You'll hear a sto- ry  
 old but new: My dar- ling, I love you.

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# MOONLIGHT AND SHADOWS (Robt. Hollander) "The Jungle Princess"

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Moon-light and shad-ows and you in my arms — And a  
 E- ven in shad-ows I feel no a-lar-m, While you  
 mel-o-dy in the bam-boo tree, my sweet. — sweet. —  
 hold me tight in the jun-gle night, my  
 Close to my heart — you al-ways will be — Nev-er, nev-er,  
 nev-er to part from me. Moon-light and shad-ows and you in my arms —  
 I be-long to you, — you be-long to me, — my sweet. —

## MORE AND MORE (J. Kern) "Can't Help Singing" slowly

More and more this heart of mine con-fess-es; — More and more I'm  
 caught in your ca-ress-es. — Warned by the breath of your sighs;  
 Cooled by the blue of your eyes. — More and more I  
 find it more than thrill-ing — To share this dream that need-ed ful-  
 fill-ing. — More and more I'm less and less un-will-ing —  
 To give up want-ing more and more of you. —

## MORE THAN YOU KNOW (V. Youmans) "Great Day"

More than you know, more than you know, Man o' my heart, I love you.  
 Wheth-er you're right, weth-er you're wrong, I'll string a  
 so. Late-ly I find you're on my mind, More than you know.  
 long. You need me  
 so More than you'll ev-er know. — Lov-ing you the way that I do There's  
 nothing I can do a-bout it, — Lov-ing may be all you can give but  
 hon-ey, I can't live without it. Oh, how I'd cry, Oh, how I'd cry, If you got  
 tired and said good-bye, More than I'd show More than you'd ev-er know.

# LUCKY IN LOVE (DeSylva-Brown-Henderson) "Good News"

Luck-y In Love! Luck-y In Love! That else mat- ters, if you're  
 Luck-y In Love? Good breaks are few, Few skies are blue, But  
 bad luck scat- ters, ev- 'ry time I'm with you. I don't  
 mind that at po- ka- I'm green — If I stand ace- high with a  
 beau- ti- ful Queen! — I'll say I'm Luck-y In Love If you take me,  
 that- 'll make me ch, so Luck-y In Love.

## MARY LOU (Lyman-Wagner-Robinson)

Mar- y Lou, Mar- y Lou, Cross my heart  
 I love you! Ev- 'ry bell in the sta- ple is  
 read- y to ring, and all the peo- ple are plan- ning pret-ty  
 pres- ents all for you, Mar- y Lou, Won't you give your  
 prom- ise true? Why for miles a- round they're wait- ing, to start the ce- le-  
 brat- ing, When you say "I do," Mar- y Lou!

## LEAVE MY SHADOW (Jolson-Dreyer)

and my sha- dow stroll- ing down the  
 ev- en- ing and my sha- dow  
 not a soul to tell our trou- bles to And when it's  
 twelve o'- clock we climb the stair we nev- er knock  
 for no- bod- y'd there Just me and my  
 sha- dow All a- lone and wait- ing

# LOVER COME BACK TO ME - (J. Romberg) "The New Moon"

134

The sky was blue, And high a-bove The moon was new And so was love.  
You came at last, Love had its day; That day is past, You've gone a-way.

This say-er heart of mine was sing-ing: Lov-er, where can you be?— me! Then  
This say-ing heart of mine is sing-ing: Lov-er, come back, to

I re-mem-ber ev'-ry lit-tle thing you used to do, I'm so lone-ly,  
Ev'-ry road I walk a-long I've walked a-long with you, No won-der I am lone-ly.

The sky is blue, The night is cold, The moon is new, But love is old;  
And while I'm waiting here, This heart of mine is sing-ing: Lov-er, come back to me!

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# LOVE WALKED IN - (G. Gershwin) "The Goldwyn Follies"

Love walked right in and drove the shad-ows a-way;  
One look and I for- got the gloom of the past;

Love walked right in and brought my sun- ni- est day. One  
One look and I had found my fu- ture at last. One

mag-ic mo- ment and my heart seemed to know That love said "Rel-  
look and I had

lo," Though not a word was spok- en. found a

world com- plete- ly new. When love walked in with you.

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# LUCKY DAY (R. Henderson)

Oh, Boy! I'm luck- y! I'll say I'm luck- y!  
Now I'm in clo- ver, I'm glad all o- ver!

This is my luck- y day! I  
I want to shout "Hoo- ray!"

found a horse-shoe, Could-a't go wrong! And then of course you

Happened a- long! Oh, Boy! I'm luck- y! I'll

say, I'm luck- y! This is my luck- y day!

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## LOVE FOR SALE

(C. Porter)

Moderato

Love for sale, Ap- pe- tiz- ing young love for  
 sale. Love that's fresh and still unspoiled, Love that's on- ly slight- ly soiled, Love  
 for sale. Who will buy? Who would like to  
 sam- ple my sup- ply? Who's pre- pared to pay the price  
 For a trip to par- a- dise? Love for sale. Let the po- ets  
 pipe of love In their childish way, I know ev- 'ry type of love Bet- ter far than  
 they. If you want the thrill of love, I've been thru the mill of love;  
 Old love, new love, Ev- 'ry love but true love. Love for  
 sale, Ap- pe- tiz- ing young love for sale.  
 If you want to buy my wares, Fol- low me and climb the stairs,  
 Love for sale. Love  
 for sale.

## LOVE IS HERE TO STAY (G. Gershwin) "The Goldwyn Follies"

It's ver- y clear } Our love is here to stay:  
 But, oh my dear, }  
 Not for a year But ev- er and a day.  
 To- geth- er we're Go- ing a long, long way.  
 The ra- di- o and the tel- e- phone And the mov- ies that we  
 know May just be pass- ing fan- cies, And in time may go.  
 In time the Rock- ies may crum- ble, Gib- ral- tar may tum- ble,  
 They're on- ly made of clay, But our love is here to stay.

# LONESOME AND SORRY (Davis-Conrad)

Moderate

Lone- some and sor- ry Be- cause you went a- way. Lone- some and sor- ry I miss you more each day. When night- time comes steal- ing I won- der how you're feel- ing, are you lona- some and sor- ry the same, dear, as me?

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# LOOKING FOR A BOY (G. Gershwin) "Tip-Toes".

Moderato

I am just a lit- tle girl who's look- ing for a boy Tell me please, where can he be, the lov- ing he who'll lit- tle boy who's look- ing for a girl to love. The har- mo- ny I'm dream- ing of. It'll be good- bye, I know, To my tale of woe, When he says "Hel- lo!" So I am just a lit- tle girl who's look- ing for a lit- tle boy who's look- ing for a girl to love!

# LOUISIANA HAYRIDE (Dietz-Schwartz) "Flying Colors"

Get go- in', } Lou- is- i- an- a hay-ride! (Get go- in', we Start sun- pin', } No fool- in', we all is read- y! Start sun- pin', } all is hap- py! Get go- in', } Lou- is- i- an- a hay-ride! no use fo' call-in' de roll. (Fina) Oh, I like dat sport; Sit- tin' in de hay! Lov- in' it a- way, Oh, Oh! Fo' de time is short, crack yo' lit- tle whip! Get yo', lit- tle ship to go.

D.C. al Fine



# LAST TIME I SAW PARIS, THE

131

**Moderato**

The last time I saw Par - is Her heart was warm and gay. I heard the laugh - ter  
trees were dressed for Spring, And lov - ers walked be -  
of her heart in ev - 'ry street ca - f6 I dodged the same old tax - i - cabs that  
neath those trees, and birds found songs to sing.  
I had dodged for years. The cho - rus of their squeak - y horns was mu - sic to my  
care The last time I saw Par - is Her heart was warm and gay. No  
mat - ter how they change her I'll re - mem - ber her that way.

## Lights Out

**Slow**

Lights Out, sweet heart One more per - fect  
day is through Lights Out, sweet heart  
One more per - fect dream come true We've reached the hour of  
part - ing So kiss me ten - der ly Lights Out.  
sweet heart Close your eyes and dream of me.

## LITTLE OLD LADY

**Moderato**

Lit - tle old La - dy, pass - ing by, Catch - ing ev - 'ry ones eye,  
bon - net set in place, And a smile on your face.  
You have such a charm - ing man - ner, sweet and shy. lav - en - der and  
You're a per - fect pic - ture in your  
lace. Lit - tle bit of busi - ness, here, Lit - tle bit of busi - ness  
there, Bet that you've been win - dow shop - ping all a - round the  
square, Lit - tle old La - dy, time for tea, Here's a kiss two or  
three, You're just like that lit - tle old la - dy, I hold dear to me.

# Just One Of Those Things

130

Allegretto

It was just one of those things. Just one of those crazy flings. One of those bells that now and then rings. Just one of those things. It was just one of those nights. Just one of those fab-u-lous flights. A trip to the moon on gos-sa-mer wings. Just one of those things. If we'd thought a bit of the end of it. When we started paid-ing the town. We'd have been a-ware. That our love of-fair. Was too hot not to cool down. So good-bye, dear, and A-men. Here's hop-ing we meet now and then. It was great fun. But it was just one of those things.

## KISS THE BOYS GOODBYE (Schertzinger) "Kiss The Boys Goodbye"

So dad-dy let me stay out late. For to-mor-row is our wed-ding date. Dad-dy let me wear the mink. What's the dif-ference what the neigh-bors think. Can't the ba-by kind-a cel-e-brate. Kiss the boys good-bye. Let the ba-by ling-er on the brink. And while I'm kiss-ing them sen-ti-men-t'ly keep the lib-er-al point of view. Be-cause I'm break-ing it to them gent-ly. That my heart be-longs to you. So, dad-dy please re-mem-ber this, That to-mor-row starts a life of bliss. Let me show them what they're gon-na miss. Kiss the boys good-bye.

## I WANNA GET MARRIED (Shapiro-Pascal-Carig) Follow The Girls

I Wan-na Get Mar-ried, set-tled - I wan-na get spliced I long to be Crawl in- to a shell I wan-na start knot-ted and see my friends pot-ted I wan-na be con-fet-tied and riced - coo-ing and spend my life do-ing the things that They say that mar-ried life is what one makes it I'm sure I've got what it takes - But no one takes it - mom and pop used to spell, Give me a cot-tage small where a rail-road nev-er stoppe I wan-na sleep in pa-ja-ma tops I Wan-na Get Mar-ried.

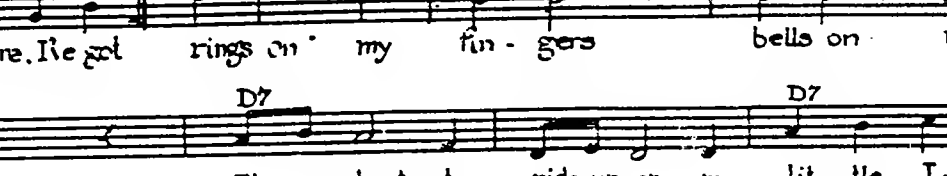
## JOSEPHINE (King-Bivens)

Moderately bright

There nev-er was a gal I could love Like I love my Jo-seph-ine, She's a flirt, she's a scamp, she's the vamp - best vamp I've ev-er seen. It seems to me she's al-ways flirt-ing with the fel-love pass-ing by, But when I say she winks Then she tells me she thinks There's a cin-der in her eye, I be-lieve it would be bet-ter if I'd leave her and for-get, Ev-ry bo-dy says it would be wise, But each time that I go out to dance with some-bo-dy else I find my-self danc-ing with teare in my eye - For there's no-bo-dy quite so nice who can be quite so mean - As my gal. What a gal Jo-seph-ine.

I'VE GOT RINGS ON MY FINGERS(M.Scott)"The Yankee Girl"

128



I'VE GOT YOU UNDER MY SKIN (C. Porter) "BornToDance"

I've got you un-der my skin, I've got you  
 deep in the heart of me, So deep in my heart, You're real-ly a  
 part of me. I've got you un-der my skin. I  
 tried so not to give in, I said to my-self, "This af-  
 fair nev-er will go so well." But why should I try to re-  
 sist, when, dar-ling I know so well I've got you un-der my skin.  
 I'd sac-ri-fice an-y-thing, Come what might, for the sake of hav-ing you  
 near, In spite of a warn-ing voice that comes in the night And re-  
 peats and re-peats in my ear: Den't you know, lit-tle fool,  
 you nev-er can win, Use your men-tal-i-ty, Wake up to re-  
 al-i-ty!" But each time I do, just the thought of you makes me  
 stop, Be-fore I be-gin, Cause I've got you un-der my skin.

## IT MUST BE TRUE (You Are Mine. All Mine) (H. Barris)

Be-side a shad-y nook, A mo-ments bliss we took to  
 talk of love be-neath the stars a-bove. I held your hand and  
 then I whis-pered dear, I love you, I love you, Or was it  
 just a dream, An i-dle scheme of mine to  
 feel my heart? And yet it seemed di-vine. It must be true, I  
 was with you And you are mine. all mine.

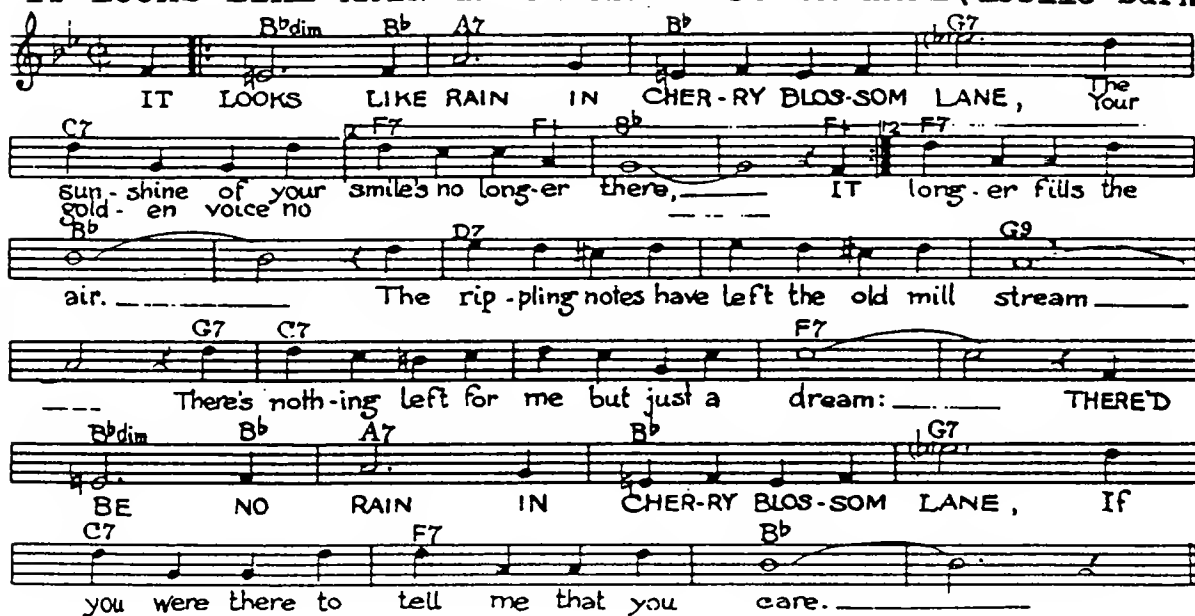
## IT'S ONLY A PAPER MOON (H. Arlen) "Take A Chance"

Say, it's only a pa-per moon, Sail-ing over a card-board sea,  
 Yes, it's on a can-vas sky, Hang-ing over a mus-lin tree.  
 {But it wouldn't be make be-lieve, If you be-lieved in me.  
 With-out your love, it's a hon-ky-tonk pa-  
 rade, With-out your love, it's a me-lo-dy played in a  
 pen-ny ar-cade. It's a Bar-num and Bai-ley world, Just as phony as  
 it can be, But it wouldn't be make be-lieve If you be-lieved in me.

## I'VE GOT MY EYES ON YOU (Porter) "Andy Hardy's Priv. Sec't."

I've got my eyes on you, So best be-ware  
 where you roam. I've got my eyes on you,  
 So don't stray too far from home. In-ci-den-tal-ly  
 I've set my spies on you, I'm check-ing on all you do  
 from A to Zee. So, dar-ling,  
 just be wise, Keep your eyes on me.

# IT LOOKS LIKE RAIN IN CHERRY BLOSSOM LANE (Leslie-Burke) 126



IT LOOKS LIKE RAIN IN CHER-RY BLOS-SOM LANE, The Your  
sun-shine of your smiles no long-er there, IT long-er fills the  
gold-en voice no air. The rip-pling notes have left the old mill stream.  
There's noth-ing left for me but just a dream: THERE'D  
BE NO RAIN IN CHER-RY BLOS-SOM LANE, If  
you were there to tell me that you care.

## IT'S D'LOVELY (C. Porter) "Red, Hot And Blue" Allegretto



The night is young, The skies are clear And  
if you want to go walk-ing, dear, It's de-light-ful, it's de-  
li-cious, it's de-love-ly. I un-der-stand the  
reas-on why You're sent-i-ment-al, 'cause so am I, It's de-  
light-ful, it's de-li-cious, it's de-love-ly. You can  
tell at a glance What a swell night this is for ro-mance, You can  
hear dear Moth-er Na-ture mur-mur-ing low. Let your-  
self go So please be sweet, my chick-a-des, And  
when I kiss you, just say to me It's de-light-ful, it's de-  
li-cious, It's de-lect-a-ble, it's de-lir-i-ous, It's di-

## I'M SITTING ON TOP OF THE WORLD - (R. Henderson)

I'm sit-ting on top of this world, — Just roll-ing a-  
I'm quit-ting the blues of sing-ing a  
long, — Just roll-ing a- long, — "Glor-y Hal-le-lu-jah,"  
song, — just sing-ing a song, —  
I just phoned the Par-son, "Hey, Par get read-y to call."  
Just like Hump-ty Dump-ty, I'm go- - - ing to fall, I'm  
sit-ting on top of this world, — Just roll-ing a-  
long, — Just roll-ing a- long.

## IRENE - (H. Tierney) "Irene"

Moderately

I-rene, — a lit-tle bit of salt and sweet-ness, I rene, — a dain-ty  
slip of rare com-pleteness, Man-ner-ly-ism, mag-net-i-sm, eyes of youth in-vit-ing,  
Danc-ing by, with glancing eye, The flush of her ex-cit-ing, Si-ren, The sort who  
cap-tures hearts to charm them, Care-ful, be-ware! Now she's here, now she's there  
Pol-lowed by her set, Up she goes, down she goes, Ev- 'ry-bod-y's pet,  
Near or far, there you are, Cap-tured in the net, of Tipp-i-ty witch I-rene O'Dare.

## IS IT TRUE WHAT THEY SAY ABOUT DIXIE?

(Lerner-Marks)

Is it true — what they say — a-bout Dix- ie? — Swan- - - ee? —  
Does the sun — real-ly shine — all the time? — Do the  
Is a dream — by that I. Cm  
sweet Mag-nol-ias blos- som — at ev- 'ry-bod-y's door? — Do  
I. A7 folks keep eat-ing 'pos- - sum, — 'Till they can't eat no more? — stream —  
se sub-lime? — Do they laugh, — do they love, — like they say —  
in ev- 'ry song? — If it's true, — that's where I — be- long.

# I'M NOBODY'S BABY (Davis-Ager-Santley)

Moderato

124

I'm no- bod- y's ba- by I won- der  
 why, Each night and day I pray the Lord up a- bove,  
 Please send me down some- bod- y to love. But no-  
 bod- y wants me I'm blue some- how  
 Won't some- one hear my plea and take a chance with  
 me be- cause I'm no- bod- y's ba- by now.

# IN THE STILL OF THE NIGHT

(C. Porter) "Rosalie"

In the still of the night, As I gaze from my  
 win- dow, At the moon in its flight, My thoughts all  
 stray to you In the still of the  
 night, While the world is in slum- ber,  
 Oh, the times with- out num- ber, Dar- ling, when I say to  
 you: Do you love me  
 As I love you? Are you my  
 life- to- be, My dream come true?  
 Or will this dream of mine fade out of  
 sight Like the moon, grow- ing dim, on the  
 rim of the hill in the chill,  
 Still of the night?



## I'LL STRING ALONG WITH YOU - (H. Warren)

Moderato

You may not be an an-gel, 'cause an-gels are so few,  
 I'm look-ing for an an-gel to sing my love song to,  
 But } un-till the day that one comes a-long, I'll string a-long with you.  
 And }  
 I'll sing my song to you. For ev-'ry lit-tle fault that you have, Say!  
 I've got three or four, The hu-man lit-tle faults you do have, Just make me love you  
 more, You may not be an an-gel, But still I'm sure you'll do,  
 So un-till the day that one comes a-long I'll string a-long with you.

## I LOVE LOUISA - (A. Schwartz) "The Band Wagon"

I love Lou-i-sa, Lou-i-sa loves me; Then we rode on the  
 mer-ry-go-round, I kissed Lou-i-sa! And then Lou-i-sa, Lem-  
 i-sa kissed me; We were so hap-py, so hap-py and free;  
 Ach, Gott! but she's a beau-ti-ful Lou-i-sa. Ach! when I  
 choose 'em I love a great big boo-son! Some day Lou-i-sa, Lou-  
 i-sa will be more than just a "Frau-lein" to me.

## I MARRIED AN ANGEL

Moderately

Have you heard I Mar-ried An An-gel  
 I'm sure that the change-'ll be aw-f'ly good for me.  
 To heav-en she's car-ried this fel-low with a  
 kiss. She is sweet and gen-tle, So it is-n't strange,  
 When I'm sen-ti-men-tal, She loves me like an an-gel.  
 Now you've heard, I Mar-ried An An-gel,  
 This beau-ti-ful change-'ll be aw-f'ly good for me.

# I GUESS I'LL HAVE TO CHANGE MY PLAN

122

I guess I'll have to change my plan. I should have re-a-lized there'd be an-oth-er  
 men! I o-ver-looked that point com-plete-ly. Un-til the big af-fair to-  
 gan; Be-fore I knew where I was at. I found my-self up on the shelf and that was  
 that. I tried to reach the moon but when I got there, All that I could  
 get was the air. My feet are back up on the ground. I've lost the one girl I found.

## I'LL WALK ALONE - (J. Styne) "Follow The Boys"

I'LL WALK A- LONE - { be-cause, to tell you the truth, I'll be  
 they'll ask me why and I'll tell them I'd  
 lone-ly, I don't mind to be lone-ly  
 rath-er; There are dreams I must gath-er,  
 — When my heart tells me you are lone-ly too.  
 — Dreams we fash-ioned the night you held me  
 tight. I'll al-ways be near you, where- ev- er you are, Each  
 night in ev-'ry prayer. If you call I'll hear you, no  
 mat-ter how far; Just close your eyes and I'll be  
 there. Please walk a- lone and send your  
 love and your kiss-es to guide me. Till you're walk-ing be-side  
 me, I'LL WALK A- LONE.

# IF YOU KNEW SUSIE (LIKE I KNOW SUSIE)

Moderato

121

If you knew Su-sie like I know Su-sie Oh!  
 Oh! Oh! what a girl! — There's none so clas-sy as this fair  
 las-sie Oh! Oh! Ho-ly Mos-es! what a chas-ois!  
 We went ri-ding She did-n't balk — Back from  
 Yon-kers I'm the one that had to walk! If you know Su-sie like  
 I know Su-sie Oh! Oh! what a girl.

## I GOT PLENTY O' NUTTIN' - (G. Gershwin) "Porgy And Bess"

Oh I got plen-ty o' nut-tin', — An' nut-tin's plen-ty fo'  
 folks wid plen-ty o' plen-ty — Got a lock on de  
 me. I got no door, 'Fraid somebod-y's a- go-in' to rob me while days out a-mak-in'  
 y. De What for? I got no lock on de  
 more. What for? I got no lock on de  
 door, (dat's no way to be.) Day kin steal de rug from de floor,  
 — Dat's o- kah wid me, 'Cause de things dat I prize, Like de stars in de  
 skies, all are free. — Oh, I got plen-ty o' nut-tin', — An'  
 nut-tin's plen-ty fo' me. I got my gal,  
 got my song, got Reb-ben the whole day long.  
 No use com-plain-in! Got my gal, got my  
 Land, got my song.

# IF THIS ISN'T LOVE (B. Lane) "Finian's Rainbow" Lively

120

C G7

If this is- n't love The whole world is cra- zy

If this is- n't love I'm daft as a

C C7

dai- sy With moons all a- round And

P Fm C

cows jump- ing o- ver There's some-thing a-

Cdim Dm7 G7 C

miss, and I'll eat my hat If this is- n't love:

## I Get A Kick Out Of You

Moderato

Fm7 Bb7 Eb Gm Fm7 Bb7

I get no kick from cham - pagne Mere al - no - hol does - nt

thrill me at all, So tell me why should it be true That

Fm7 Bb7 Eb Gm Fm7 Bb7

I get a kick out of you? Some get a kick from co -

caine, I'm sure that if I took ev - en one sniff That would

Fm7 Bb7 Eb Gm Fm Bb7

bore me ter - ri - fic - ly too, Yet I get a kick out of

you, I get a kick ev - 'ry time I see you're stand - ing

Gm Eb7 Edim C7 Fm Gm7-9 Fm Gm7-9 Fm

there be - fore - me. I get a kick tho it's clear to me You

F7 Fm7 Bb7 Fm7 Bb7 Eb

ob - vious - ly don't a - dore me. I get no kick in, a plane,

Gm Fm7 Bb7 Eb Gm Fm7

Fly - ing too high with some gal in the sky Is my i - dea of

Bb7 C7 Fm Bb7 Eb

noth - ing to do, Yet I get a kick out of you,

If I love a - gain, Tho' it's some one new, If I love a -  
 If I love a - gain, I'll find oth - er charms; But I'll make be -  
 gain, I'll will still be you arms. In some one el - ses fond em  
 lieve, You are in my arms. And tho' my  
 brace, \_\_\_\_\_ I'll close my eyes and see your face. \_\_\_\_\_  
 lips whis - per, "I love you." My heart will not be true,  
 I'll be lov - ing you, Ev - ry time I love a - gain. \_\_\_\_\_

IF I LOVED YOU (R. Rodgers) "Carousel"

**Allegretto Moderato**

C Cdim C Cdim C+  
 If I loved you, Time — and a gain — I would try to say  
 Words — would-n't come in an any way,  
 Dm Cdim I.C. Dm 2.C C+  
 All I'd want you to know. go.  
 Round in cir- cles I'd know. go.  
 Dm7 C#7 C  
 Long- in' to tell you, but a- fraid and shy, I'd let my  
 Dm Eb D7 G G7 C Cdim  
 gold-en chanc- es pass me by! Boom you'd leave me,  
 C C+ Dm Cdim  
 off — you would go — in the mist of day, Nev- er, nev- er to  
 C Dm C Dm7 G7 C  
 know — How I loved you. If I loved you.

IF THERE IS SOMEONE LOVELIER THAN YOU(Schwartz)"Rev. W/ Mus"

If there is some one love-ly-er than you, — Then I am  
 blind, A man with- out a mind, if there is some one  
 love-ly-er than you. But no, I am not blind, My  
 eyes have trav-el'd ev'-ry-where in hope that I might find A  
 crea- ture half so fair; If there is some one love-ly-er than  
 you, — By all that's beau- ti- ful, such beau- ty can't be true. —

# Here In My Arms

Moderato

Here in my arms it's a - dor - a - ble! It's de - plor - a - ble  
 When lit - tle lips are so kiss - a - ble It's per - mite - a - ble

That you were nev - er there. Next to my heart it is ev - er so  
 For me to ask my share

lonely. I'm hold - ing on - ly air. While here in my  
 arms it's a - dor - a - ble! It's de - plor - a - ble That you were nev - er there.

## HI, NEIGHBOR! (J. Owens) "San Antonio Rose" Lively

HI, NEIGH-BOR! HI, NEIGH-BOR! What do ya' know and  
 what do ya' say? HI, NEIGH-BOR! HI, NEIGH-BOR!

Throw all your wor - - ries a - way. Come on and shake my hand  
 and let a grin do the rest. It makes ya' feel so grand to get your  
 chin off your chest. I'm shout-in' HI, NEIGH-BOR! My  
 neigh-bor! Time to play and say, "HI!"

## HONEY SONG, THE (Massey-Gibson) Moderato

HONEY, I'M IN LOVE WITH YOU. Dreaming in your eyes so blue, Tell me that you love me,  
 Honey, let me hold your hand, 'Till I make you un-der-stand. That you're mine for-ev-er

too; I don't want to be res-cued. YOU. I'm for-ev-er build-ing  
 more HONEY I'M IN LOVE WITH

dreams, 'Round your pretty head, it seems; Do you want to spoil my schemes, by  
 say - say you'll nev-er be mine? I would make an o - cean trip. If I could kiss your dear, sweet  
 lips. I would walk a mil-lion miles. To hear you say you love me too.

[illegible]

HERE I'LL STAY - (K. Weill) "Love Life"

Moderato

There's a far land, I's told, Where I'll  
But I know well they're wrong and I

find a field of gold, Put And here I'll  
know where I be- long, And here I'll

stay with you. And they say there's an  
isle deep with clo- ver Where your

heart wears a smile all day through.

you. For that land is a sand- y il-

lu- sion. It's the theme of a

dream gone a- stray, And the

world oth- ers woo I can find lov- ing

you, And so here I'll stay.

Allegro Moderato

## Happy Days Are Here Again

116

Cause hap - py days are here a - gain The skies a - bove are  
 Al - to - ga ther about it now! There's no one who can  
 clear a - gain Let us sing a song of cheer a - gain (Hap - py days are  
 doubt it now So let's tell the world a - bout it now  
 here a - gain! gain: Your cares and trou - bles are gone:  
 There'll be no more from now on. Hap - py days are  
 here a - gain: The skies a - bove are clear a - gain: Let us sing a Song  
 of cheer a - gain Hap - py days are here a - gain

## HAVE YOU EVER BEEN LONELY (P. D. Rose)

Moderato

Have you ever been lone - ly? Have you ev - er been blue? Have you ev - er loved  
 Some - one Just as I love you? Can't you see I'm sor - ry For each mis - take I've  
 made? Can't you see I've changed, dear, Can't you see I've paid? Be a lit - tle for - giv - ing  
 Tell me back in your heart, How can I go on liv - ing Now that we're a -  
 part If you knew what I've been thru You would know why I ask you, Have you ev - er been  
 lone - ly? Have you ev - er been blue?

## HEIGH-HO

March Tempo

HEIGH- HO, HEIGH- HO, To make your troub - les  
 go, Just keep on sing - ing all day long HEIGH-  
 HO, HEIGH- HO, HEIGH- HO, HEIGH- HO, HEIGH-  
 HO, For if you're feel - ing low, You pos - i - tive - ly  
 can't go wrong With a HEIGH HEIGH- HO,



GOODY-GOODY - (Mercer-Malneck)

**GOODY-GOODY - (Mercer-Malneck)** Moderately bright

So you met some-one who set you back on your heels GOOD- Y!

GOOD- Y! So you met some-one and now you know how it

feels GOOD- Y! GOOD- Y! So you gave him your heart too just as

I gave mine to you And he broke it in lit-tle piec-es,

now how do you do. So you lie a-wake just sing in the blues all

night GOOD- Y! GOOD- Y! So you think that love's a ber-

-rel of dy-na-mite Hoo-ray and hal-le-

lu-jah! You had it com-in' to ya. GOOD- Y!

GOOD- Y! for him GOOD- Y! GOOD- Y! for me And I

hope you're sat-is-fied you ras-cal you.

# GIRL FRIEND, THE - (R. Rodgers) "The Girl Friend"

114

C Cdim G7 D7+ C E7 F

Is-n't she cute! Is-n't she sweet! She's gen-tle and men-tal-ly, nearly com-ple-ta. She's  
Take her to dance, take her to tea! It's dum-ning how cun-ning this la-dy can be. A

C Cdim G7 C F G7 12 A7

knock-out, she's re-gal, her beau-ti-ful, la-zal, She's the girl friend! — She is smart  
look at this vis-ion will cause a col-li-sion, She's the girl friend! —

B7 Em B7 Em G7 C G7

she's re-fined, How can she be real? She has heart she has mind,

C Cdim G7 F Gdim G7 C Cdim G7 Cdim C E7

Hell, the girl's I - deal! Is-n't she cute, Is-n't she sweet? An eye-ful you'd die full of

F C Cdim G7 C C G7

plea-sure to meet. In my fun-ny fash-ion I'm cursed with a pas-sion for the girl friend!

## GLORY OF LOVE, THE

Not fast

G D7 G

You've got to { give } a lit-tle, { take } a lit-tle { And let your poor heart }  
laugh cry Be- fore the clouds roll

C G D7 G

break a lit-tle That's the sto-ry of That's the glo-ry of love. —

by 2. G7 C G Cdim

— As long as there's the two of us — We've got the world and all its

G Cm Cdim A7

charms And when the world is thru with us We've got each oth-er's

D7 G D7 G

gms. — You've got to win a lit-tle, lose a lit-tle And al-ways have the

G D7 G

blues a lit-tle That's the sto-ry of That's the glo-ry of love. —

## GOLD DIGGER'S SONG, THE - (H. Warren) "Gold Digger's of 1933"

C Dm7 G7 C Dm7 G7 C C+

We're in the mon-ey, We're in the mon-ey, We've got a  
The skies are sun-ny, Old man de-

F Ab7 C Dm7 G7 Cm G7 12 C Am Em Am

lot of what it takes to get a- long!  
pres-sion you are through, you done us wrong! We nev-er see a

Em Am B7 Adim Em B7 Em - Am Em

head-line 'bout a bread-line, to- day, And when we see the land-lord, we can

Bb7 A7 Ab7 G7 C Dm7 G7 C

look that guy right in the eye. We're in the mon-ey Come on, my

Dm7 G7 C C+ F Ab7 C Dm7 G7 C

hon- ey, — Let's spend it, lend it, send it roll- ing a - long.

## FROM NOW ON (C. Porter) "Leave It To Me"

Moderato

From now on, no more phis-lan-dring, No more  
hot-spots, no scat-ter-brain. From now on my  
fun will be me-an-dring with my dar-ling, down lov-er's lane.  
The old gang will nev-er know me When they  
find I've be-come the kind Peo-ple call "hom-ey." No more yearn  
for some-thing new, dear, My ad-dress is you, dear, From now on.

## GEE! BUT YOU'RE SWELL

(A. Baer)

Moderato

Gee! but you're swell, just what it takes when I say swell I mean you're  
love-ly as well. when I say love-ly I mean glor-i-ous too.  
luck-i-est breaks, And I mean luck-y, for what  
I'm mad a-bout you, You're a-bout the grand-est thing that  
I e-er knew, You've got else could it be when a girl like you loves  
me I mean it, hon-est-ly. Gee! bit you're swell.

## GIMME A LITTLE KISS, WILL YA HUH? -(Turk-Smith-Pinkard)

"Gim-me" a lit-tle kiss Will "Ya" Ruh? What are "ya" gon-na miss  
Will "Ya" Ruh? Goah! oh gee! Why do you re-fuse? I can't see  
what you've got to lose, Aw, "gim-me" a lit-tle squeeze Will "Ya" Ruh?  
Why do you wan-na make me blue? I would-n't say a word if I were  
ask-in' for the world, But what's a lit-tle kiss be-tween a "fel-ler" and his girl? Aw,  
"gim-me" a lit-tle kiss, Will "Ya" Ruh? And I'll give it right back to you.

# FLYING DOWN TO RIO (V. Youmans) "Flying Down To Rio"

112

My Ri-o, Ri-o by the Sea-o,  
Fly-ing down to Ri-o where there's rhy- thm and rhyme.  
Hay fel- lar, Twirl that old pre- pel- lar,  
Got to get to Ri-o and we've got to make time.  
You'll love it Sear- ing high a- bove it,  
Look- ing down on Ri-o from a Heav- en of blue. Send a  
re- di- o to Ri-o de Ja- nei- re With a  
big hal- le just so they'll know and stand by there, we'll fly there  
Hay Ri-o Ev- ry- thing will be o- kay we're  
sing- ing and wing- ing our way to you.

## FOR YOU, FOR ME, FOR EVERMORE (Gershwin) Shocking Miss Pilgrim

For you, for me, for ev- er- more. It's bound to  
be for ev- er- more. It's plain to see, we  
found by find- ing each oth-er, the love we wait- ed for. I'm  
yours you're mine, and in our hearts The hap- py  
end- ing starts. What a love- ly world this world will be, With a  
world of love in store For you, for me, for ev- er more.

FOGGY DAY. A (G. Gershwin) "Damsel In Distress"

FOGGY DAY. A

C7 F Ebm6 Eb7 C7 C7

A fog-gy day in Lon- don town  
How long, I won- dered, could this thing last? But the

F Fm6 G7 C7

Had me low and had me down.  
age of mir- a- cles had- n't passed, For

1. F F9 Bb Bbm6

I viewed the morn- ing with a- larm, The

1. F D7 G7 C7

Brit- ish Mu- se- um had lost its charm.

2. F9 Bb F Bbm6 F5 G7 Bb C7 F

sud- den- ly, I saw you there And through  
fog- gy Lon- don town the sun was shin- ing ev- 'ry- where.

It's a big — Hol- i- day — ev- ry-where, — For the Jones —  
 When he grows — up he nev- er will stray — With a name —

— fan- i- ly — has brand- new hair: — He's the  
 — like the one — that he's got — to day, — As he

joy heav- en sent And they proud- ly pre- sent { Mis- ter  
 walks down the street, Folks will say Pleased to meet, }

Frank- lin D. Roo- se-velt Jones. What a smile! —

And how he shows it. — He'll keep hap- py — all day

long What a name! — I'll bet he knows it. — With that

han- dle how can he — go wrong! — And the folks — in the town

all a- gree — He'll be fa- mous, as fa- mous as he

can be. — How can he be a cud \* or a stick in the

road When he's Frank- lin D. Roo- se-velt Jones. Yes sir

ee, yes sir- ee, yes sir- ee.

## FEATHER YOUR NEST (Kendis-Brockman-Johnson)

The birds are hum- sing — "go feath-er your nest," —  
 two, love, — to- geth- er we'll rest —

— To- mor- row's com- ing, — so feath- er your nest, — It's time for  
 — Where on- ly true love — can weath- er the test. — Don't be de-

ma- ting, — no use bee- i- tat- ing, — The par-son is  
 lay- ing, — the or- gan is play- ing, —

wait- ing, he knows just wheth-er it's best. In a home for

The whole world is say- ing, — "Go feath- er your nest!"

## EASY TO LOVE (C. Porter) "Born To Dance" Andantino

Am Dm Am D7 G

You'd be so eas-y to love, So eas-y to  
 You'd be so grand at the game, So care-free to-

C

i-dol-ize, all oth-ers a-bove, So worth the  
 geth-er, that it does seem a

1. Gm7 G6 Gdim D47 D7

yearn-ing for, So swell to keep ev-'ry home-fire burn-

1. Bm Gdim 2. E7 A Cm6

ing for, shame, That you can't see your

G Gdim E7 Am7 D7 G

fu-ture with me, Cause you'd be oh, so eas-y to love!

## EVERY LITTLE MOVEMENT - (K. Hoschne) "Madame Sherry"

Eb Eb7

Ev-'ry lit-tle move-ment has a mean-ing all its own,

Eb

Ev-'ry thought and feel-ing by some pos-ture can be

Eb7 Ab

shown, And ev-'ry love-thought that comes a-steal-ing o'er your

Eb Eb7

be-ing must be re-veal-ing All its sweet-ness in some sp-

Eb

peal-ing lit-tle ges-ture all, all its own.

## FASCINATING RHYTHM (G. Gershwin) "Lady, Be Good"

Eb7

Fas-ci-nat-ing Rhy-thm You've got me on the go! Fas-ci-nat-ing Rhy-thm I'm all a-  
 once it did-n't matter But now you're doing wrong, When you start to patter, I'm so un-

Eb7

qui-ver. What a mess you're mak-ing! The neigh-bors want to know why I'm  
 hop-py. Won't you take a day off? De-cide to run a-long Somewhere

Ab Eb7

al-ways shak-ing Just like a fliv-ver. Each morn-ing I get up with the  
 for a way off, And make it snap-py Oh, how I

1. Eb7 2. Eb7

sun, (Start a hop-ping nev-er stopping) To find at night, no work has been

1. Eb7 2. Eb7

done. I know that long to be the man I need to be!

Eb7 F7 Eb7 Eb

Fas-ci-nat-ing Rhy-thm, Oh, won't you stop pick-ing on me!

## DREAM A LITTLE DREAM OF ME

Moderato

Stars shin-ing bright a - bove you, Night breez - as seem to whis-per "I love you,"  
 Say "night-is-night" and kiss me, Just hold me tight and tell me you'll miss me.

Birds sing-ing in the eve - a - more tree, "Dream a lit - tle dream of me."  
 While I'm a - lone and blue as oas be,

dream of me, Stars rad - ing, but I lin - ger on, dear, Still crav-ing your  
 kiss: I'm long-ing to lin - ger till dawn, dear, Just say - ing this:

Sweet dreams till sun-beams find you, Sweet dreams that leave all wor - ries be - hind you,  
 But in your dreams what - ev - er they be, Dream a lit - tle dream of me.

## EVELINA (H. Arlen) "Bloomer Girl"

Slowly with rhythm

E - ve - li - na, won't ya ev - er take a shine to that moon? —

E - ve - li - na, ain't ya both - ered by the bo - bo - link's  
 tune? — Tell me, tell me how long — ya gon - na  
 keep de - lay - in' the day. Don't ya reck - on it's wrong —

Tri - flin' with A - prill this way? E - ve - li - na, won't ya  
 pay a lit - tle mind to me soon? —

Wake up! Wake up! The earth is fair, the fruit is fine —  
 But what's the use o' smel - lin' wa - ter mel - on  
 cling - in' to an - oth - er fel - la's vine? E - ve - li - na, won't ya  
 roll off that vine an' be mine? —



DOES YOUR HEART BEAT FOR ME (Morgan-Johnson) *Moderate*

The we said "good-bye," when the moon is high, Does your heart beat for me? I won-der if I still ling-er in your mem-o-ry. When you hear my name, is the thrill the same as it once used to be? When you're lone-some, my sweet-heart, Does your heart beat for me?

DOODLE-DOO-DOO - (Kassel-Stitzel) *Moderate*

Please play for me that sweet mel-o-dy Called Doo-dle Doo- Doo, Doo-dle doo-doo, I like the rest But what I like best Is doo-dle doo-doo, Doo-dle doo-doo. Sim-plest thing, There's noth-ing much to it, Don't have to sing, Just Doo-dle doo-doo it. I love it so When ev-er I go I doo-dle-doo doo-dle doo-doo.

DOWN AMONG THE SHELTERING PALMS - (A. Olman) *Moderately*

Down A-mong The Shel-ter-ing Palms, O hon-ey, wait for me, O hon-ey, wait for me, Meet me down by the old Gold-en Gate, Out where the sun goes down a-bout eight. How my love is burn-ing, burn-ing, burn-ing, How my heart is yearn-ing, yearn-ing, yearn-ing to be Down A-mong The Shel-ter-ing Palms, O hon-ey wait for me

# Dancing On The Ceiling

106

Violoncello

He danc-es o-ver head on the ceil-ing, near my bed,  
 I try to hide in vain Un-derneath my coun-ter-pane:  
 In my sight. Through the night. I whisper  
 There's my love up a bow!

"Go a-way my lov-er, it's not fair," But I'm so grate-ful to dis-cov-er  
 He's still there. I love my ceil-ing more Since it is a  
 danc-ing floor just for my love.

## DID YOU EVER SEE A DREAM WALKING-H.Revel "Sitting Pretty"

Did You Ev-er See A Dream Walk-ing? Well, I did! —

Did you ev-er hear a dream talk-ing? Well,

I did! Did you ev-er have a dream

thrill you with "Will you be mine?" Oh, it's so grand —

and it's too, too di-vine. Did you

ev-er see a dream danc-ing? Well, I did! Did you

ev-er see a dream ro-manc-ing? Well, I did! —

Did you ev-er find Heav-en right in your arms,

Say-ing I love you, I do, Well the dream that was walk-ing And the

one that was talk-ing And the Heav-en in my arms was you.

## DANCING IN THE DARK - (A. Schwartz) "The Band Wagon"

Danc-ing in the dark Till the tune ends, We're  
Look-ing for the light Of a new love to  
danc-ing in the dark night, And it soon ends; We're  
bright-en up the I have you, love, And  
walk-ing in the won-der of why we're here.  
we can face the mu-sic  
Time hur-ries by we're here and gone.  
geth-er, Danc-ing in the dark.

## DARDANELLA

Oh sweet Dar-da-nel-la, I love your har-em eyes.  
I'm a luck-y fel-low To cap-ture such a prize. Oh, Al-lah  
knows my love for you And he tells you to be true. Dar-da-nel-la.  
oh, hear my sigh. Oh, sweet Dar-da-nel-la.  
Pre-pare the wed-ding wine. There'll be one girl in my ha-rem when you're mine.  
We'll build a tent just like the chil-dren of the O-ri-ent.  
Oh, sweet Dar-da-nel-la, My star of love di-vine.

# COME RAIN OR COME SHINE

104

*f* *A7*  
I'm gon-na love you Like no-bod-y's loved you, Come  
*Dm* *G7*  
rain or come shine. High as a moun-tain and  
*C7* *F7*  
deep as a riv-er, Come rain or come shine.  
*Bb7* *F#7* *Bbm* *C-57*  
I guess when you met me It was just one of those things,  
*F#m* *Bbm* *Odin* *Ddim* *C7* *Gdim* *Odin* *G7* *C7*  
But don't ev-er bet me, 'Cause I'm gon-na be true if you let me.  
*f* *A7* *Dm*  
You're gon-na love me Like no-bod-y's loved me, Come rain or come shine.  
*Dm* *F#m6* *B7*  
Hap-py to-geth-er, Un-hap-py to-geth-er And  
*A7* *D7*  
won't it be fine. Days may be cloud-y Or  
*G7* *Cm*  
sun-ny, We're in or we're out of the mon-ey, But  
*Dm7* *G7* *B-57* *A7* *F#m* *D*  
I'm with you al-ways, I'm with you rain or shine.

## CONTINENTAL, THE - (C. Conrad) "The Gay Divorcee"

*F#7* *Gm* *Eb7* *Fm* *Bbm7* *Gm* *Eb7* *Fm* *Bb7*  
Beau-ti-ful mu-sic! It's smeth-ing  
Danger-ous rhy-thm!  
*Fm* *Bb7* *Cm7* *Fm* *Bb7* *Cm7* *Fm* *Bb7*  
der-ing, The Con-ti-nen-tal, A way of dancing that's really ul-tra new; It's very sub-tle The Con-ti-  
pas-sion The Con-ti-nen-tal, An in-vi-ta-tion to moonlight and ro-mance, It's quite the fash-ion, The Con-ti-  
*Fm7* *Bb7* *Fm* *Eb7* *Fm* *Bb7* *Cm7* *Bb7*  
nen-tal, Be-cause it does what you want it to do. It has a  
*F#m* *Eb7* *Alm*  
dance. Your tips whisper, so ten-der-ly, Her eyes  
*Bb7* *Fm* *Bb7* *Cm7*  
an-swer your song. Two bod-ies sway-ing The Con-ti-nen-tal, And you are  
*Fm* *Bb7* *Cm7* *Fm* *Bb7* *Cm7* *Fm7* *Bb7* *Eb*  
say-ing just what you're think-ing of; So keep on dancing 'The Con-ti-nen-tal,' For it's the song of romance and of love.

We'll be Close as Pages in a Book, My love and  
 I. So close we can share a sin- gle look, Share ev- ry  
 sigh. So close that be- fore - hear your laugh,  
 My laugh breaks through; And when a tear starts to ap- pear,  
 My eyes grow mist- i too. — Our dreams won't come  
 tumb- ling to the ground, We'll hold them, fast.  
 Darl- ing, as the strong- est book is bound, We're bound to  
 last. Your life is my life and  
 while life beats a- way in my heart — We'll be Close as  
 Pag- es in a Book, Nev- er to part.

## COLLEGIATE

(Jaffe-Bonx)

C'le Trou gate, c'le - gate Yes! we are col - le - gate  
And our clothes look rag by

No - thing in - ter - mod - jate No ma'am  
But were rough and read - y

Yea! (Hot Dog) Gar - ters are the things we nev - er  
wear And we have - n't an - y use for red hot  
flan nels Ver - y ver - y sel - dom in a  
hur - ry Nev - er ev - er wor ry We're Col - le - gate, Rah! Rah! Rah!

# CHARLEY, MY BOY

(Kahn-Ficrile)

Moderate

102

C G7

CHAR-LEY MY BOY, — Oh CHAR-LEY MY BOY, — You

C D7

thrill me you chill me with shiv-ers of joy. —

G7

You've got that kind- a sort- a bit of a way, —

C F#m C G7

That makes me takes me tell me what shall I say, —

C G7

And when we dance — I read in your glance, — Whole

C7 F

pa- ges and a- ges of love and ro- mance. —

Ab7

They tell me Ro- me- o was some lov- er too, —

C A7 D7 G7

But boy he should have tak- en les- sons from you, —

C E7 A7

You seem to start — where oth- ers get through, —

D7 G7 C

Oh CHAR-LEY MY BOY.

# CHEERFUL LITTLE EARFUL (H. Warren) "Corned Beef & Roses"

Ebm Eb7 Eb Eb7

There's a cheer-ful lit-tle ear-ful Goah I miss it some-thing

Stocks can go down bus'-ness slow down But the milk and hon-ey

Eb Eb7 C7 Fmin Abm Eb Eb7

rear-ful And this cheer-ful lit-tle ear-ful Is the well known "I love

Flow down with a

1. Eb 2. Eb Ab Eb7 Ab Eb7

you? you" In ev-'ry play it's a set phrase What the pub-lic

Ab F7 Eb Cm F7 Eb7 Edim

get phrase But as a pet phrase it 'll do do do — Poo-pa

Bb7 Eb Bb7 Eb

roo-it soft and cu- it Make me hap- py you can do it With a

Edim C7 Fmin Abm Eb Eb7 Eb

cheer-ful lit-tle ear-ful Or the well known "I love you."

## CAN THIS BE LOVE?

I'm all at sea, Can this be love?  
 What can it be, Can this be love?  
 This myster - y, Can this be love?  
 This thing that I keep dream - ing of, I'm in through the  
 blue haze where noth - ing seems quite real, I wan - der  
 night till through days with this cra - zy feel - ing wake at ear - ly  
 dawn? Tell me, can this be love?

## Cecilia

Does your Mod - er know you're out Ce - ci - lia. Does she know that  
 I'm a - bout to steal you, Oh, my when I look in your eyes—  
 Some - thing tells me you and I should get to - geth - er, How a - bout a lit - tle kiss Ce - ci  
 lia, Just a kiss you'll nev - er miss Ce - ci - lia, Why do we two  
 keep on wast - ing time, Oh, Ce - ci - lia, say that you'll be mine.

Chan-son - ette, Chan-son - ette, Love was born when we  
 gleam of the moon brings a dream or the  
 met for ev - er and a day, let me stay by your side. Ev - ery  
 tune that mel - o - dy di - v - in - e, al - ways mine as my guide.  
 The rose that blooms on each to - mor - - row It's  
 fra - grance shall bor - row from you. Chan-son - ette, Chan-son - ette You will  
 nev - er re - gret For - ev - er to be known as my own Chan-son - ette.  
 My Chan-son - ette. My Chan-son - ette.

# CALIFORNIA (HERE I COME)

100

Cal-i-for-nia here I come! Right back  
 Sun-kist miss said, Don't be late! That's why  
 where I can start-ed from— Where bowers of flow-ers  
 hard-ly wait— bloom in the sun — Each morn-ing at dawn-ing, Bird-ies sing an'  
 ev-'ry-thing. A — O - pen up that Gold-en Gate —  
 — Cal-i-for-nia here I come! —

## CAN I FORGET YOU

Can I for-get you? Or will my heart re-mind me that  
 once we walked in a moon-lit dream? — made the moon-light  
 sweet you seem. — Will the glo-ry of your  
 near-ness fade, As moon-light fades in a veil of  
 rain? Can I for-get you, When ev-'ry night re-  
 minds me How much I want you back a-gain. —

## Can't Help Lovin' Dat Man

Tempo di Blues  
 Fish got to swim — and birds got to fly, — I got to love — one man til I die. —  
 Tell me he's la - sy, tell me he's slow, — Tell me I'm cra - zy, may-be, I know. —  
 Can't help lov - in' dat man — of mine. — When he goes a -  
 way Dat's a rain - y day, And when he comes back dat day is  
 fine. — The sun will shine. He can come home — as late as can be, —  
 Home with-out him — ain't no home to me. — Can't help lov - in' that man — of mine. —



## BUTTON UP YOUR OVERCOAT --(Desylva-Brown etc)/FollowThru"

But-ton up your o-ver-coat When the wind is free  
 Eat an ap-ple ev-'ry day. Get to bed by three

Take good care of your-self you be-long to me!

Be care-ful cross-ing streets Co-ool! Don't eat meats Co-ool!

Cut out sweets Co-ool! You'll get a pain and ru- in your tui-tui!

Keep a-way from boot-leg hootch- When you're on a spree

Take good care of your-self you be-long to me.

## Bye Bye Blackbird

Moderato

Pack up all my care and woe Here I go sing-ing low BYE BYE

BLACK BIRD Where some-bod-y waits for me Sug-ar's sweet so is she

BYE BYE BLACK-BIRD No one here can love and un-der-

stand me Oh what hard luck sto-ries they all hand me

Make my bed and light the light I'll ar-rive late to-night Black-bird Bye Bye

## BY HECK - (S. R. Henry)

Moderato

Old Josh who came to town from Os-ka-loo-sa To

sell his old-est milk-ing brin-dle cow, Said he Now she's a

reg'-lar lal-la-pa-loo-sa, Betch yer for-ty dol-lars she will

fetch ten beans; By Heck! this is a rat-tiling live-ly ci-ty, By

Gosh! just look at all those 'leo-tric cars, By Gum! it sure-ly

is a dog-gone pi-ty. Did-n't put a half a dol-lar in my jeans.

# BROADWAY RHYTHM -(N.H.Brown) "Broadway Melody of 1936"

98

Oh that Broad-way Rhy- thm

When I hear that hap- py beat

Feel like danc- ing down the street To

that Broad-way Rhy- thm writ- ing beat- ing rhy- thm.

Got- ta dance! Got- ta dance! Got- ta

dance! Got- ta dance! Broad- way Rhy- thm

It's got- me Ev- ry- bod- y dance

Broad- way Rhy- thm It's got- me, Ev- ry- bod- y dance!

Out on the gay white way In each mer- ry ca- fe, Or- ches-

tras play, Tak- ing your breath a- way (With a) Broad- way

Rhy- thm It's got- me Ev- ry- bod- y sing and dance!

## BUT NOT FOR ME

Moderato

They're writing songs of love, But not for me. A luck-y fool to fall, And get that way; Heigh-to! A-

starb a- bove, But not for me. With love to lead the way las! and al- so, Lack-a- day! Al- though I can't dis- miss

I've found more clouds of gray Than an- y Rus- sian play. Could guaran- tee. I was a of his kiss, I guess he's

not for me.



# BACK IN YOUR OWN BACK YARD

(Johnson-Rose-Dreyer)

The bird with feathers of blue, — Is waiting for you —  
You'll see your case — in Spain, — Through your window —

Back in your own — back yard, — back  
yard, — Oh you can go to the East, go to the West, But  
some day you'll come — Wear-y at heart back where you start-ed  
from, — You'll find your hap-pi-ness lies, — Right  
un-der your eyes, — Back in your own — back yard. —

## BAMBA LINA

When we're dancing at the fair we have to watch and keep a-ware, When good old Bam-ba-  
That means I must stand still in your arms and hold your hand still For we dare not dance or

lin-a calls a stop; — hop, —  
skip or kick or

Times when he may choose to stop give me a good ex-cuse to prop my lit-tle head a-  
gainst my part-ner's chest; — So you see the rea-son why tho'  
oth-er danc-es I may try, I al-ways like the Bam-ba-lin-a best! —

## Best Thing In Life Are Free, The

Moderato  
The moon be- longs to ev-'ry- one, — The best things in  
life are free, — The stars be- long to ev-'ry- one —  
They gleam there for you and me. — The  
flow-ers in Spring, — The rob- bins that sing, — The  
sun- beams that shine — They're yours, They're mine! And love can  
come, to ev-'ry- one, — The best things in life are free. —

F#m - J E C F#m - J E7 G7

A- pril in Par- is Chest- erts in blos- som,

G - J B C Gm7 C7 F - J, dim F

Hol- i- day Sab- les un- der the trees. A- pril in Par- is,

Dm7 - J E7 Am Am6 E7+G7 E7 E7

This is a feel- ing No one can ev- er re- prise.

Gm6 A7/F#m/dim Am7 dim F#m C

I nev- er knew the charm of Spring, Nev- er met it face to face.

Dm6 E7-9 Am Am6 B7+E7 E G7

I nev-er know my heart could sing, Nev-er missed a warm em- brace, till

F#m - J B C Gm6 - J A7+E7 D7 - J G7 C

A- pril in Par- is, Whom can I run to What have you done to my heart?

AT LONG LAST LOVE (C. Porter) "You Never Know"

Is it an earth quake — or sim- ply a shock? — Is it the  
good tur- tle soup or mere- ly the mock? — Is it a cock- tail, —  
— this feel- ing of joy, — Or is what I feel the real w<sup>s</sup> Coy?  
— Is it for all time, — or sim- ply a lark? — Is it Gra-  
na- da I see or on- ly As- bu- ry Park? — Is it a fan- cy —  
— not worth think- ing of, — Or is it At Long Last Love. —

## AT THE BALALAIKA

(G. Posford)

Moderately

At The Ba-la-lai-ka { Where there is mag-ic in the spark-ling wine,  
Who knows what ec-sta-sy to- night may bring  
And mel-low mu-sic in the can-dles shine — I have a ren-dez-vous! —  
What love-ly mel-o-dy my heart may sing. — Be-fore the night is  
through — I hear a vi-o-lin, — A haunt-ing gyp-sy vi-o-lin. —  
And when it sighs its strange-ly ten-der song I know that I be-  
long At The Ba-la-lai-ka! Oh let me lin-ger there till break of day,  
Where hearts are young and Ba-la-lai-kas I have a ren-dez-vous!

# ALONG WITH ME (H. Rome) "Call Me Mister"

Moderato

You've al- ways been A- LONG WITH ME Though we were  
 far a- part. You've al- ways been the  
 man- o- ry That warmed the win- ter in my heart.  
 And now that skies are blue a- gain, Oh  
 dar- ling, you will be No more a dream, but  
 true a- gain For- ev- er A- LONG WITH ME.

94

## AND THE ANGELS SING (Z. Elman)

We meet, And the An- gels sing. The An- gels sing the sweetest song I ev- er  
 speak, And the An- gels sing. Or am I read- ing mu- sic in? to ev- ry  
 heard. You word. Sud- den- ly the set- ting is strange I can see wa- ter and  
 moon- light beam- ing, sil- ver waves that break on some un- dis- cov- ered shore; then there it all your  
 face that I a- dore. You smile, And the An- gels sing And the an- gels  
 just a gen- tle mur- mur at the start, We mu- sic ring- ing  
 in my heart.

## ANGEL CHILD (Price - Silver - Davis)

An- gel child, I'm just wild a- bout you, An- gel  
 child, say that you love me too, In your  
 arms for- ev- er I'd stay, you drive a- way,  
 Shad- ows of gray; When you smile, I'm in heav- en it's true,  
 cud- dle clos- er do, An- gel child, I'm just  
 put- ting it mild, when I say that I'm wild a- bout you.

# 93 ALL THROUGH THE NIGHT - (C. Porter) "Anything Goes" Moderato

F A AM<sup>7</sup> A<sup>7</sup> Am<sup>7</sup> F<sup>#0</sup> F<sup>7</sup> B<sup>b</sup> Eb<sup>9</sup> Eb<sup>7</sup> Ab  
 G<sup>7</sup>+5 G<sup>7</sup> G<sup>7</sup>-5 C<sup>-9</sup> C<sup>7</sup> C<sup>-9</sup> F<sup>b</sup> Dm<sup>7</sup> B<sup>b</sup> C<sup>7</sup>  
 EM<sup>7</sup> E<sup>7</sup> Eb Eb<sup>-9</sup> Eb<sup>6</sup> B<sup>0</sup> Abm<sup>6</sup> Ab C<sup>7</sup> Fm  
 Db Bbm<sup>6</sup> C<sup>7</sup> C<sup>7</sup>-5 C<sup>7</sup> Ab<sup>7</sup>-5 G<sup>b</sup> Ab<sup>7</sup> Bbm<sup>7</sup> E<sup>0</sup>  
 Ab B<sup>0</sup> G<sup>7</sup> C C<sup>7</sup> F  
 A AM<sup>7</sup> A<sup>7</sup> Am<sup>7</sup> F<sup>#0</sup> F<sup>7</sup> B<sup>b</sup> Bbm Dm<sup>7</sup>  
 E<sup>7</sup>-5 A<sup>7</sup> Gm<sup>7</sup> C<sup>-9</sup> C<sup>7</sup> F

## ALMOST LIKE BEING IN LOVE

What a day this has been. What a rare mood I'm  
 There's a smile on my face for the whole hu- man  
 in! } Why, it's al- most like be- ing in love. All the  
 race. }  
 mu- sic of life seems to be, Like a bell that is  
 ring- ing for me. And from the way that I feel when that  
 bell starts to peal I would swear I was fall- ing, I could  
 swear I was fall- ing, It's al- most like be- ing in love.

# YOU'RE MINE, YOU! (J. W. Green)

Slowly, with expression

92

dim Am7 D7 Am7 D7 Am7 D7 G Gdim

You're mine, you! You be-long to me, you! I will nev-er free you,  
mine, you! You are mine completely, Love me stronger sweetly,

Am7 C#6 D7 F#G dim Gdim Am7 D7

You're here with me to stay You're day.  
I need you night and We will be found to- geth-er.

Am D7 G C#6 C D7 G

Arm in arm, hand in hand, We will be found to- geth-er.

Bm E7 A A-57 C D7 G Am7 D7

Heart to heart, lips to lips, We're chained and bound to- geth-er. I own you,

Am7 D7 Am7 D7 G Gdim Am7 C#6 D7 G

I don't need to buy love, You're a slave to my love, In ev-'ry way you're mine.

# YOU'RE THE ONE I CARE FOR (Lown-Gray)

Moderato

Bb Gdim Bb G7 Cm

You're the one I care for, You're the one and therefore I hope you

F7 Bb F7 Gdim

care for me. Lis-ten to my plead-ing,

Bb G7 Bb F7

You're the one I'm need-ing, I love you so, sin-cere-ly.

Bb7 Bb G7

At last I've met my fate, I'm glad that I could wait, Un-til I

F7 F# Gdim

found some-one like you, For, You're the one I care for,

Bb G7 Bb

You're the one and there-fore, I hope you care for me.

# ALL THE THINGS YOU ARE

Fm Bbm7 Eb7 Ab Db G7 Cmaj7 C6

Cm7 Fm Bb7 Eb Ab D7 G

Am7 C0 Am7 D7 G Am6 BbB4 C0 E Ab+

Fm Bbm7 Eb7 Ab Db Dbm Ab 3 Ab0

Bbm7 Eb9 Ab



You'll nev-er know just how much I miss you \_\_\_\_\_  
 You'll nev-er know just how much I care \_\_\_\_\_ And if I tried, I  
 I speak your name in my ev-'ry \_\_\_\_\_  
 still could-n't hide my love for you, You ought to know, for  
 have-n't I told you so, A mil-lion or more times? prayer If there is  
 some oth-er way to prove that I love you, I swear I don't know how,  
 You'll nev-er know if you don't know now.

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YOU MADE ME LOVE YOU (J.V. Monaco)

slowly

YOU MADE ME LOVE YOU I did-n't wan-na do it, I did-n't wan-na do it,
   
 You made me sigh for, I didn't wan-na tell you, I did-n't wan-na tell you,
   
 You made me want you, And all the time you knew it I guess you al-ways knew it,
   
 You made me hap- py some times, You made me glad But there were times
   
 dear You made me feel so bad. love that's true, Yes I do, Dead I
   
 do, You know I do Gim-me, gim-me what I cry for, You know you got the brand of kisses
   
 that I'd die for YOU KNOW YOU MADE ME LOVE YOU.

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**YOUNGER THAN SPRINGTIME (R. ROGER) "SOUTH PACIFIC" Moderato**

Moderato

Young-er than Spring-time are you, Soft-er than star-light  
Gay-er than laugh-ter Sweet-er than mu-sic

are you. Warm-er than winds of June are the gen-tle lips you  
an-gel and lov-er, heav-en and earth are you to

1. G7 2. G  
gave me. me. And when your youth and Joy in-vade my

arms And fill my heart as now they do, Then

young-er than Spring-time am I, Gay-er than laugh-ter am I,  
an-gel and lov-er, heav-en and earth am I with you.

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# YOU GO TO MY HEAD

(F. Coots)

Tenderly

90

YOU GO TO MY HEAD — and you lin-ger like a heart- ing re- frain —  
like a sip of spark- ling Sur- gun- dy brew —

and I find { you spin- ning 'round in my brain — } like the bub- bles in a  
the ver- y men- tion of you — { kick- er in a

glass of cham- pagne. — YOU — The thrill of the thought that you  
ju- lep or two. —

might give a thought to my plea casts a spell ~ ver me. —

Still I say to my- self, "Get a " hold of your- self, can't you

see that it nev- er can be." YOU GO TO MY HEAD —

with a smile that makes my ten- p'ra- ture rise, — like a sum- mer with a

thou- sand Ju- lys, — You in- tox- i- cate my soul with your eyes. —

Tho' I'm cer- tain that this heart of mine —

has- n't a ghost of a chance in this cra- zy ro- mance,

YOU GO TO MY HEAD. — YOU GO TO MY HEAD. —

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# YOU LEAVE ME BREATHLESS

— (F. Hollander) "Cocoanut Grove"

You leave me { breath- less, you heav- en- ly thing, — You look {  
speech- less, I'm just like the birds, — I'm filled with

won- der- ful — You're like a breath of spring. — for words. — That lit- tle  
mel- o- dy, — But at a loss

grin of yours, — that fun- ny chin of yours, Does so much to my heart —

Oh! give your lips to me, — for, dar- ling, that would be — the fin- al

touch to my heart. — You leave me breath- less, that's all — I can

say — I can't say more, be- cause — you take my breath a- way.

# WITH EVERY BREATH I TAKE -(Robin etc)"Here Is My Heart"

I think of you With Ev'-ry Breath — I Take { And ev'-ry breath be-comes a sigh —  
 I hear your name } On ev'-ry breeze that wan-ders by —  
 — Not a sigh of des-pair But a sigh that I care for you. —  
 — And your name is a song I'll re-sign —  
 mem-ber the long years through — Ev-en tho' I walk a-lone, you guide me. In the  
 dark-ness you light my way, And all the while in-side me Love seems to say: "Some-  
 day! some-day!" And when I sleep you keep my heart — a-wake, But when I wake from dreams di-vine —  
 Ev'-ry Breath That I Take — Is a pray'r that I'll make — you mine. —  
 Copyright 1934 by Paramount Productions Music Corp.—Assigned 1934 to Famous Music Corp. N.Y.

# WITH THE WIND AND THE RAIN IN YOUR HAIR (Lawrence-Edwards)

Last night we met and I dream of you yet } With the  
 I held you tight as you whis-pered "Good-night"}  
 wind and the rain in your hair. — hair. —  
 Now it will be my fav-'rite mem-o-ry That  
 vi-sion of you stand-ing there. —  
 There in the mist how you sighed when we kissed With the  
 rain and the wind in your hair. —  
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# WRAP YOUR TROUBLES IN DREAMS (H. Barris) Moderato

When skies are cloud-y and gray They're on-ly gray for a day, So }  
 Un-til that sun-shine pops thru, There's on-ly one thing to do, Just }  
 wrap your trou-bles in dreams, And dream your trou-bles a-way, trou-bles a-  
 way. Your cas-tles may tum-bles, that's Fate, after all, — life's really fun-ny that  
 way, No use to grum-ble, just smile as they fall, — Were-n't you King — for a  
 day? Say! Just re-mem-ber that sun-shine Al-ways fol-lows the rain, So  
 wrap your trou-bles in dreams, And dream your trou-bles a-way.

# WHEN YOU WERE SWEET SIXTEEN (J. Thornton) Moderato

88

I love you as I never loved before, Since  
first I met you on the vil- lage green, Come  
to me, or my dream of love is o'er I  
love you as I loved you When you were sweet, When you were Sweet Six- teen.

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# WHEN YOU WISH UPON A STAR (L. Harline) Moderato

When You Wish Up- on A Star, makes no diff-erence who you are,  
If your heart is in your dream, no re- quest is too ex- trem,  
An- y- thing your heart de- sires will come to you. do.  
When You Wish Up- on A Star as dream- ers do.  
Fate is kind, She brings to those who love,  
the sweet ful- fill-ment of their secret long- ing.  
Like a bolt out of the blue, Fate steps in and sees you thru,  
When You Wish Up- on A Star your dream comes true.

Copyright 1940 by Bourne, Inc., N.Y.

# WISHING (De Sylva) "Love Affair" Moderate

WISH- ING WILL MAKE IT SO Just keep on  
car- tain of night will part, If you are  
wish- ing, And care will go. Dream-ers tell us  
car- tain, with- in your dreams come true, it's no mis- take, And wish- es are the  
dreams we dream, When we're a- wake, The heart, So if you  
wish long- e- nough, wish strong e- nough, You will come to  
know, WISH- ING WILL MAKE IT SO.

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## WHEN DAY IS DONE

(Dr. Katscher)

Slow with expression

When day is done and shadows fall, I dream of you; When  
 day is done I think of all the joys we knew. That yearning re-  
 turning to hold you in my arms, 'Tis love, I know love, with-  
 out you night has lost its charms! When day is done and grass is wet with twilight's  
 dew, My lone-ly heart is sink-ing with the sun. Al-though I miss your  
 ten-der kiss the whole day through, I miss you most of all when day is done!

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## WHEN IT'S SLEEPY TIME DOWN SOUTH (L &amp; O Rene-Muse) slowly

Pale moon shining on the fields below Folks are crooning songs soft and low —  
 Soft winds blowing thru the pinewood trees Folks down there live a life of ease —  
 Needn't tell me so be-cause I know, — It's Sleep-y-time down South. South.  
 When ol' man-my falls up-on her knees  
 Steamboats on the riv-er a- com- in' e- go- in' Splash-ing the night a-  
 way Hear those banjos ring-in' the folks are a- sing-in', they dance till break of  
 day — Dear old South-land with its dream-y songs — Takes me back there where  
 I be- long How I'd love to be in man-my's arms When it's Sleep-y-time down South

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## WHEN MY BABY SMILES AT ME

(Munro); Moderato

For when my ba-by smiles at me — My heart goes  
 rom-ing to par-a-dise — And when my Ba-by smiles at  
 me — There's such a won-der-ful light in her eyes — The kind of  
 light that means just love — The kind of love — that brings sweet  
 hap-pi-ness I sigh I cry it's just a glimpse of  
 Heav-en When my Ba-by smiles at me.

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# WE JUST COULDN'T SAY GOODBYE

(H. Woods)

Moderato

86

We thought that love was o-ver, that we were real-ly through, I  
The chair and then the so-fa, they broke right down and cried The

said I did- n't love her, that we'd be- gin a- new — And  
cur-tains start- ed wav- in' for me to come in- side — I

you can all be- lieve me, We sure in- tend- ed to, — But we  
tell you con- fi- dent-ially, The tears were hard to hide, — And we

just could-n't say good- bye. The clock was strik- ing

twelve o'- clock. It smiled on us be- low. With  
fold- ed hands it seemed to say, We'll miss you if you

go. So I went back and kissed her and

when I looked a- round, The room was sing- in' love songs And

danc- in' up and down. — And now we're both so hap- py, Be-

cause at last we've found, — That we just could- n't say good- bye.

# WHAT IS THERE TO SAY?

(V. Duke)

Moderato

What is there to say and what is there to do. The  
how will I pull through. I

dream I've been seek- ing has pres- ti- e-illy speak- ing come true.  
know in a mo- ment; con- tent- ment and home meant just you.

2. You are so lev- a- ble, so live- a- ble, Your beau- ty- is just un- fur-  
giv- a- ble You're made to mar- vel at and words to that ef- fect.

So, What is there to say and what is there to do. My  
heart's in a dead- lock, I'd ev- en face wed- lock with you.

## UNDER A BLANKET OF BLUE

Moderato

UN-DER A BLANK-ET OF BLUE, — Just you and I be-neath the stars.  
Let me be thrilled by all your charms,  
Wrapped in the arms of sweet ro-mance, The night is ours.  
Darling, I know my heart will dance, With—  
in your arms, A sum-mernight's mag-ic, en-thrall-ing me  
The night would be trag-ic, If you weren't here to share it my dear,  
Cov-ered with heav-en a-bove, Let's dream a dream of love for two,  
Wrapped in the arms of sweet ro-mance, UN-DER A BLANKET OF BLUE.

## VERY THOUGHT OF YOU, The

Moderato (With a slow easy swing)

The ve-ry thought of you And I for-get to do,  
dea of you. The long-ing here for you,  
The lit-tle or-di-na-ry things that ev'-ry-one ought to do.  
You'll nev-er know how slow the mo-ments go 'till I'm near to you.  
I'm liv-ing in a kind of day-dream, I'm hap-py as a king, And  
I see your face in ev-'ry flow-er; Your eyes in stars a-  
fool-ish tho' it may seem, To me that's ev-'ry-thing. There i-  
bove, — It's just the thought of you, — The ve-ry thought of you, my love.

## WE COULD MAKE SUCH BEAUTIFUL MUSIC

WE COULD MAKE SUCH BEAU-TI-FUL MUS-IC } to-gether  
as could sing the love-li-est love-songs } (sum)  
Our hearts beat in tem-po — the sound of our voi-ces will ring — The  
touch of our hands makes us sing — The touch of our lips will be mag-ic. Love-ly chords re-  
sound from the blend of a few notes — You and I and love are the blending of  
true notes — no blue notes. Say the words — the words that I long for. Let them be the  
theme of our song For WE COULD MAKE SUCH BEAU-TI-FUL MUS-IC TO-GETHER.

# TWO LOVES HAVE I (J'ai Deux Amours)

Slowly

Two loves have I and they tear me a-part  
One is a flower and the other a flame.

Two loves have I both are in my heart.  
but they're not the same.

When I'm in a gay mood, 'tis then my light love I crave,  
Then a-gain at times, my other love can make me a slave.

I can't deny that to both, I am true.

Two loves have I, both of them are you.

## Until The Real Thing Comes Along

Moderate

I'd work for you, I'd slave for you, I'd be a bag-gar or a  
I'd glad-ly move the earth for you, To prove my love, dear, and it's

knave for you, If that is - n't love, - It will have to do  
worth for you, If that is - n't love, -

Un - til the real thing comes a - long. a - long. With all the words, dear, at

my com - mand, I just can't make you un - der - stand. I'll al - ways love you dar - ling.

come what may, My heart is yours, what more can I say? I'd sigh for you. I'd

cry for you, I'd tear the stars down from the sky for you, if

that is - n't love, - It will have to do, Un - til the real thing comes a - long.



## TRY A LITTLE TENDERNESS

(Woods etc.)

Slowly

She may be wea-ry, Wo-men do get wea-ry Wea-ring the same shabby  
 You know she's wait-ing, Just an-tic-i-pa-ting Things she may nev-er pos-

dress, And when she's wea-ry, Try A Lit-tle Ten-der-ness  
 sess. While she's with-out them

It's not just sen-ti-men-tal, She has her grief and  
 care, And a word — that's soft and gen-tle, Makes it eas-i-er to  
 bear. You won't regret it, Wo-men don't forget it, Love is their whole happi-

ness. It's all so ens-y Try A Lit-tle Ten-der-ness.

## TWO SLEEPY PEOPLE (H. Carmichael) "Thanks For The Memory"

Molto moderato

Here we are, { out of cig-a-rettes, Hold-ing hands and yawn-ing,  
 in the co-zy chair, Pick-ing on a wish-bone

Look how late it gets... Two sleep-y peo-ple, { by dam-n's ear-ly light, And  
 From the Frig-id-airs, { with noth-ing to say And

too much in love to say "Good-night." too much in love to break a-

way. Do you re-mem-ber the nights we used to

lin-ger in the hall? Fath-er did-n't like you at all Do you re-

mem-ber the rea-son why we mar-ried in the fall? To

rent this lit-tle nest, — And get a bit of rest. Well

here we are just a-bout the same, — Fog-gy lit-tle fel-la,

Drow-sy lit-tle dame — Two sleep-y peo-ple, by

dam-n's ear-ly light, and too much in love to say good-night.

# TOO MARVELOUS FOR WORDS(Whiting)"Ready,Willing And Able"

82

Am7 D9 Am7 D9 Am7 D9

You're just too mar-vel-ous, Too mar-vel-ous for  
all too won-der-ful, I'll nev-er find the

Am7 D9 F# G- A C#3 A G- F# G

words, Like glo-ri-ous, glam-our-ous and that old stand-by am-or-ous, It's  
words, That Say e-nough,

2 F# (1) (18 Em6 B C#7 F#9 B D#7 F Dm6

tell e-nough, I mean they just aren't swel-e-nough, You're much too much, And  
Dm6 Dm7 F#6 G+ C#m7 G+ C# G+ C#m7 C# G D#m7 add F#

just too ver-y ver-y! To ev-er be in Web-ster's Dic-tion-  
Am7 D7 Am7 D9 Am7 D9 F# G Dm6

a-ry And so I'm bor-row-ing a love song from the  
E7 D#m Em7 F#m Am Cm6 Cm Cm C D7 G

birds, To tell you that you're mar-vel-ous, Too mar-vel-ous for words.

## THE TOUCH OF YOUR LIPS

C C C C C

The Touch of Your Lips up - on my brow; Your lips that are cool and  
B C A7 Fm C A

sweet; Such ten - der - ness lies in their soft ca - resse, My  
E B7 E E7 C G C

heart for - gets to beat. The touch of your hands up - on my heart,  
G C B Fm

The love is your eyes shine, And now at last  
C A D7 Fm E7 C

the mo - ment di vine, The Touch of Your Lips on mine.

## TRUE (Samuels-Whitcup)

Bb Edm Medium Slow C#7

TRUE, { TRUE to you on - ly for- ev-er, and  
All through the hours the min-utes, the

F# Bb F# G7 Cm

ev-er, I'm TRUE, Liv-ing to love, you shall be my on-  
sec-onds, it's you, An-swer the star- light, the moon-light that  
Edm Bb F# Bb

deav- or, All I own is yours a- lone to share,  
beck- ons, Give me all the love I give to

1. C7 C#7 F#

dear, Please, han-dle my heart with care, dear.

2. C7 C#7 F7 Bb

you, And you will al- ways find me TRUE.

# TICKLE TOE, THE (L.A. Hirsch) "Going Up" Moderato

Ev- 'ry bod- y ought to know, How to do the "Tick- le Toe,"

With its move- ment so in- vit- ing, Sort of cute and so ex- cit- ing.

"Tick- le ick- le- tick- le Toe," Makes you feel so full of go-.

Keeps a girl a- say- ing "Oh, Sir!" Clos- er, Dear, I feel so-

Oh! Ev- 'ry bod- y ought to know How to do the "Tick- le Toe."

## TO EACH HIS OWN (Livingston-Evans) "To Each His Own"

A rose — must re- main — with the sun and the rain — or its  
What good — is a song — if the words just don't belong — and a

love- ly prom- ise won't come true. To each his own, } to  
dream must be a dream for two No good alone, }

each his own And my own is you For me there's

you. If a flame is to grow there must be a glow, To

o- pen each door there's a key. I need you to know, I

can't let you go, Your touch means too much to me. Two

lips — must in- sist — on two more — to be kissed — or they'll

nev- er know what love can do. To each his own, I've

found my own one and on- ly you.

# THINGS I LOVE, THE (Barlow-Harris)

80

The glow of sun-set in the sun-mer skies,  
A sil-ver moon-beam peep-ing thru the trees,

The gold-en flick-er of the fire-flies, The gleam of love-light in your  
A bed of tu-lips nod-ding in the breeze, The look you give in ans-  
wer

love-ly eyes These are the things I love  
to my pleas

these are the things I love. Oh, once I thought that

life was just a win-ter thing, my heart was cold, and

then you came to me and like a breath of spring you turned the

silver snow to gold. A rob-in's ser-en-ade when day is thru,

The bab-bling brook be-side our ren-dez-vous, Your sweet voice whisp'ring  
"Dar-ling"

I love you" These are the things I love.

# THROUGH (How Can You Say We're Through) (S. Monaco)

You mean we're through? How can you say we're through?  
Blue the world would seem so blue,

The way I've cared for you, You've been the on-ly one sweet-heart!  
The way I've wor-shipped you, I nev-er dreamed that

Through the show-ers we've been through, Had hap-py hours too,

I don't be-lieve you mean to grieve me, ev-er leave me;  
we could part. Through? oh! take me in your arms and love me,  
as you used to do, Don't ev-er say we're through!

## These Foolish Things Remind Me of You

Slowly

A cig-a-rettes that bears a lip-stick tra-ces, An sur-line tick-et to ro-man-tic pla-ces,  
A tink-ling pia-no in the next a part-ment, Those stum-bling words that told you what my heart meant,  
And still my heart has wings. — THESE FOOL-ISH THINGS re-mind me of you.  
A fair-grounds painted swings,  
THINGS re-mind me of you. You came, you saw,  
you con-querd me. When you did that to me, I  
knew some-how this had to be. The winds of March that make my heart a danc-er,  
A tel-e-phone that rings but who's to an-swer? Oh, how the ghost of you  
clings. THESE FOOL-ISH THINGS re-mind me of you.

## This Love of Mine

THIS LOVE OF MINE Goes on and on, Tho' life is emp-ty —  
Since you have gone, — You're al-ways on my mind Tho' out of  
sight, — It's lone-some thru the day, — And oh! tho' night —  
— I cry my heart out, — It's bound to break Since noth-ing  
mat-ters — Let it break, — I ask the sun — and the moon,  
The stars that shine. — What's to be-come of it, THIS LOVE OF MINE. —

# THAT'S MY DESIRE

(H. Kroma)

Moderato

18.

To spend one night with you in our old room, —  
To meet where you sit play, — down in that dim room.

And re-mi-nisce with you THAT'S MY DE-SIRE.  
And dance 'till break of day

We'll sip a lit-tle glass of wine, I'll gaze in- to your eyes di-vine.

I'll feel the touch of your lips press-ing on mine.

To hear you whis-per low just when it's time to go,

"Che-rie," I love you so, THAT'S MY DE-SIRE.

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# THERE I GO (I. Weiser)

Moderato

There I go, lead-ing with my heart a-gain and There I go,  
Tho I know too much love may curb the fire, yet There I go.

act-ing not so smart a-gain, but tho it's un-wise, I can't dis-guise my love.  
led a-stray by my de-sire. There's no golden rule to guide a fool in love.

love. — I tell my heart, "Be care-ful, or you'll find that you dream a-  
lone." I'm wise it's true, what good does it do? My heart has a mind of its  
own. There I go, Spill-ing all the dreams I knew, and there I go,

thrilling-ly in love with you. Don't know if you care, Darling, but There I go.

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# THERE MUST BE A WAY (Gallop-Saxon-Cook)

slowly, with expression

There must be a way — To Help me for- get that we're through — } That  
Song — That does- n't re- mind me of you.

must be a way — To stop me from dream- ing of you. There  
kiss — To tell me like yours need to do.

must be a star in the skies That is- n't re- flect- ing your eyes, I

Just don't know how to dis- guise How much I miss you.

I looked for a way to be hap- py, hap- py with Some- bod- y

now Oh! There must be a way, but I can't find the way with- out you.

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## THANKS

Moderato

Thanks for all the love-ly de-light I found in your em-brace I'm  
 thanks for un-for-get-a-ble nights I nev-er can re- place And  
 thank-ful tho' I know it's ending all too soon. And  
 mem-o-ries that  
 2. Dm7 Dm7 G7 C Dm7 C E9  
 linger like a haunt-ing tune. It is bet-ter to have  
 loved you dear and lost, than nev-er to have loved at all. It is bet-ter, for no  
 mat-ter what the cost I held the world in sway an Em-per-or for a day. And thanks a-gain for tak-ing me on the  
 road to Par-a-dise. We lost our way, but still I must con-vey my thanks.

Moderato

## Thanks For The Memory

Thanks for the mem-o-ry off rainy aft-er-noon's Swingy Har-lem tunes; And  
 candle light and wine Castles oo the Rhine. Your  
 mo- tor trips and burning lips and burning toast and prunes How love-ly it was! Ma-ny's the time th-  
 eo- ry chair and parties where we sang Sweet Ad-a- line  
 feast-ed And ma-ny's the time that we fast-ed Oh, well, it was swell while it last-ed: We  
 did have fun and no harm done. And thanks for the mem-o-ry of sun-burns at the shore  
 nights in Singa-pore. You might have been a headache but you nev-er were a bore. So thank you so much.

## THAT OLD FEELING (Brown-Fain) "Walter Wanger's Vogues"

I saw you last night — and got that Old Feel-ing,  
 Once a-gain I seemed — to feel that old old yearn-ing,  
 When you came in sight — I got that Old Feel-ing,  
 And I knew the spark  
 The so- ment that you danced by I felt a thrill, And when you  
 caught my eye my heart stood still. of love was still  
 burn-ing, There'll be no new ro-mance — for me, it's fool-ish to  
 start, For That Old Feel-ing, is still in my heart.

# SYMPHONY

Moderate

76

Sym-phony, You walk in ————  
 And the song be-gins, Sing-ing vi-  
 bove, How does it start? ———— Then you speak ———— The mel-o-dy  
 line start in my heart. ————  
 seems to rise. ———— Then you sigh, ———— It sighs and it soft-ly dies, ————  
 Sym-phony ———— e-ing to me ———— then we rise ————  
 And it's clear to me ———— When you're near to me, you are my  
 Sym-phony. ———— My Sym-phony!

## TAKE ME IN YOUR ARMS

TAKE ME IN YOUR ARMS ———— Be-fore you take your love a-way, ————  
 Let me thrill a-gain ———— To your car-ess of yes-ter-day, ————  
 TAKE ME IN YOUR ARMS ———— Be-fore we part, ———— One hour of glad-ness ————  
 Let me fill a-gain ———— My hun-gry heart. ————  
 ———— That we knew in the past, ———— One mo-ment's mad-ness, ————  
 ———— Al-though it be the last, hold me fast. Blind me with your charms, ———— With all the  
 star dust in the sky, ———— TAKE ME IN YOUR ARMS ———— And then good-bye.

## Tangerine

Slowly

TAN-GE-RINE ———— She is all they claim ———— With her eyes of night and  
 lips as bright as flame ———— TAN-GE-RINE ———— When she  
 dances by ———— Sen-or-i-tas stare and ca-bal-le-ros sigh ———— And I've  
 seen ———— Town to TAN-GE-RINE ———— Raised in ev'-ry bar a-  
 cross the Ar-gen, time. ———— Yes, she has them all on the run But her  
 heart be-ongs so just one. Her heart be-ongs to TAN-GE-RINE.



# SURRENDER (Benjamin-Weiss)

Slowly

SUR- REN- DER, Thy don't you SUR- REN- DER? How long can your  
lips live with-out a kiss? SUR- REN- DER, I beg you SUR-  
REN- DER, How long can your heart re- sist? I'll  
bring you a love you can cling to, A love that won't  
be un- true. So please be ten- der and dar-ling, SUR-  
REN- DER, And love me as I love you.

# SWEETHEART OF ALL MY DREAMS (Fitch-Lowe)

Moderato

I love you, I love you, I love you Sweet- heart of  
can't live with- out you My life is  
all my dreams I amp- ty, it seems You may  
do what you may What- ev- er you say You know that  
I'll al- ways love you this way I love you, I love you, I  
love you You are my sweet- heart in dreams, it  
seems, Sweet- heart of all my dreams.

# SWEET LORRAINE (C. Burwell)

Moderato

I've just found joy, I'm as hap- py as a ba- by boy With an-oth-er brand new  
A pair of eyes That are blu-er than the sum-mer skies When you see them you will  
chee- choo toy, Then I'm with my sweet Lor- raine; raine,  
re- a- lize Why I love my sweet Lor-  
When it's rain- ing I don't miss the sun, For it's in my sweet- ie's smile,  
Just to think that I'm the luck- y one Who will lead her down the aisle — Each  
night I pray That no- bo- dy steals her heart a- way, Just can't wait un-til that  
hap- py day, When I mar- ry sweet Lor- raine.

SUMMER NIGHT (H. Warren) "Sing Me A Love Song"

G7-9 Cm Dm7 G7-9 Cm Dm7 G7-9  
 Sum- mer night, star- ry skies, You can  
 Cm6 D-5,7 Bbm6 Fm7 Eb7 Eb Ebma7 Eb7 Ab  
 see my sweet- heart with a thou- sand eyes, Why have I  
 Bbm Eb7 Ab Abm G7 Cm Cm7 Cm6 F7  
 on- ly two To be- hold a thou- sand charms I i- dol-  
 Fm7 Bb7 G7-9 Cm Dm7 G7-9 Cm Dm7 G7-9  
 ize? Sum- mer night, You've a right To come  
 Cm6 D-5,7 Bbm6 Fm7 Bb7 Eb Ebma7 Eb7 Ab Eb+  
 in her win- dow when the day is through, She tells you all her  
 Ab G7 Cm Cm7 F7 dim Eb Edim Fm Bb7 Bb7-9 Bb6  
 houghts, In the fad- ing can- dle light, Sum- mer night, Oh! how I en- vy you

**SUMMERTIME** (G.Gershwin) "Porgy And Bess" Allegretto semplice

Sum- mer time an' the liv- in' is eas- y,  
Fish are jump- in', an' the cot- ton is  
high. Oh yo' dad- dy's rich, an' yo ma is good-  
look- in', So hush, lit- tle ba- by,  
don' yo' cry.

SUNRISE SERENADE (F. Carle)

Look at the grass — sil-ver in the sun — heav-y with re-bew — Look at the trees —  
you can at-most see — how they're break-in' thru — Look at the birds —  
— feed-in' all their young in the sy-ca-mores — But you bet-ter get on with your morn-in-  
chore — Just take a breath — of that new morn'g hay — and the sug-ar cane — looks like to-night —  
There should be a moon — down in lov-ers' lane — There you go, day dream-ing when it's  
time that you o - beyed that SUN - - RISE SER-E-NADE. —

## Stormy Weather

## Slow Lament

Don't know why — there's no sun up in the sky, Storm-y weath-er, —  
 bare, — gloom and mis-ry ev-ry where, —

Since my man and I ain't to- geth- er, — Keeps rain-in' all — the time, — Life is  
 Just can't get my poor self to- geth- er, — Im wear-y all — the

time, — the time, — So wear-y all — the time, —

When he went a - way — the blues walked in and met me, If he stays a - way — old rock - in'  
 chair will get me, All I do is pray — the Lord a - bovs will let me

walk in the sun once more, Can't go on, — ev-ry thing I had is gone, Storm-y

weather — Since my man and I ain't to- geth- er, — Keeps rain- in' all — the

time, — Keeps rain- in' all — the time. —

## Stumbling

## Moderato

Stum-bling all a-round, Stum-bling all a-round, stum-bling all a-round so fun-ny,  
 That's the lat-est step, that's the lat-est step, that's the lat-est step, My hon-ey.

Stum-bling here and there, Stum-bling ev-ry-where And I must de-clare, — I stepped right on her toes, —  
 No-tice all the pep, no-tice all the pep, no-tice all the pep, —

And when she bumped my nose, — I fell and when I rose, — I felt a -  
 shamed — And told her — She said, Stop mum - bling, — tho' you are stum -

bling, — I like it just a lit-tle bit, just a lit-tle bit, quite a lit-tle bit.

# SPRING WILL BE A LITTLE LATE THIS YEAR(Loesser)Xmas Holiday<sup>72</sup>

Eb Bb+57 Eb Edim Fm Eb, Sdim  
 SPRING WILL BE A LIT-TLE LATE THIS YEAR | A lit-tle  
 Fm Bb7 Eb Eb7  
 late ar-riv-ing in my lone-ly world o-ver here For  
 slow re-viv-ing that mi-sic It made in my heart. Yes,  
 Ab Adim Eb Ab Eb 1. Fm7 Eb Ab Adim  
 you have left me and where is our Ap-ril of old? You have  
 time heals all things, so I need-n't cling to this  
 Eb Cm7 Fm Fm7 Bb7-9 Eb+ 2. Abm6 Bb+  
 left me and win-ter con-tin-ues cold, As if to say fear, It's mere-ly that  
 Eb Bb+57 Eb Edim Fm Bb7-9 Eb  
 SPRING WILL BE A LIT-TLE LATE THIS YEAR.

## STAR DUST (H. Carmichael)

C+57 F Moderate Fm  
 Some-times I won-der why I spend the lone-ly night  
 side a gar-den wall, when stars are bright,  
 Fm  
 Dreaming of a song? The mel-o-dy haunts my rev-e-rie,  
 You are in my arms, the night-in-gale tells his fair-y tale  
 Dm G7 Gdim G7  
 And I am once again with you, When our love was new, and each kiss an insep-  
 of par-a-dise where roses grew Tho  
 re-tion, But that was long a-go: now my con-so-la-tion is  
 (1.) G7 Dm7 G7 C+57 2. Fm C G Am C  
 in the star-dust of a song. Be-dream in vain, In my heart it will re-  
 B7 E7 Dm7 A7 Cdim G7 C  
 main: My star dust mel-o-dy The mem-o-ry of love's re-frain.

## STAY AS SWEET AS YOU ARE (Gordon-Revel)"College Rhythm"

C Fdim C Fdim C G7  
 Stay As Sweet As You Are, Don't let a thing ev-er change you.  
 C Cdim Dm G7 C E7  
 Stay As Sweet As You Are. Don't let a soul range you.  
 Stay as grand as you are And as you are, tell me that you're mine, Dear.  
 1. F G7 Am  
 Don't ev-er lose all the charm you pos-sess,  
 (1.) Am7 D7 Fm G+57  
 Your love-li-ness, Dar-ling, the way you say "yes."  
 2. F Em Am D9  
 Young and gay or old and gay, Near to me or a-far,  
 F Fm C Cdim G7 C  
 Night and day I pray That you'll al-ways Stay As Sweet As You Are.

## Moderato

## Someone To Watch Over Me

There's a some-body I'm longing to see. I hope that he Turns out to be Some one who'll  
 I'm a lit-tle lamb who's lost in the wood. I know I could Al-ways be good To one  
 watch o-ver me me. Al-though he may not be the  
 man some Girls think of as hand-some, To my heart he car-ries the  
 key. Won't you tell him please to put on some speed, Fol-low my lead,  
 Oh, how I need Some-one to watch o-ver me.

## South of The Border

## Moderato (serenade)

SOUTH OF THE BOR - DER Down Mex - i - co way That's where I  
 pic - ture In old Span - ish lace Just for a  
 fell in love when stars a - bove came out to play And now as I wan - der  
 ten - der while I kissed the smile up - on her face For it was "Fi - es - ta"  
 My thoughts ev - er stray SOUTH OF THE BOR - DER Down Mex - i - co  
 And we were so gay SOUTH OF THE BOR - DER Down Mex - i - co  
 way She was a Then she sighed as she whispered "Ma - ba - na" Nev - er  
 dream - ing that we were part - ing And I lied as I whispered "Ma - ba - na" For our to -  
 mor - row nev - er came, SOUTH OF THE BOR - DER I rode back one day  
 There in a veil of white by can - die - light she knelt to pray The mis - sion bells  
 told me That I must - n't stay SOUTH OF THE BOR - DER  
 Down Mex - i - co way Ay! Ay! Ay! Ay! Ay! Ay! Ay!  
 Ay! Ay! Ay! Ay! Ay! Ay! Ay!

## Slowly

## Solitude

In my SOL-I-TUDE — YOU { haunt me With re-ver-ies  
taunt me With mem-o-ries —

of days gone by — I sit in my chair, I'm  
that nev-er die

filled with de-spair, There's no one could be so and With gloom ev-'ry-where, I

sit and I stare, I know that I'll soon go mad In my SOL-I-TUDE -

I'm pray-ing Dear Lord a-bove — Bend back my love.

## So Many Memories

## Moderato

SO MA-NY MEM-O-RIES Some-times I think I'll cry So ma-ny thoughts of you  
In-to each lone-ly hour You seem to come and go The hap-pi-ness you bring

That sim-ple will not die All day a-won-d'rin' Where you may be  
You'll nev-er.

All night a-dream-in' You're still with me nev-er know For tho' you  
left me. You left me, too, SO MA-NY MEM-O-RIES of you.

## SOME DAY

I know that some-day you'll want me to want you, —

{ When I'm in love with some-bod-y else, — You ex-  
When I am strong for some-bod-y new, —

(1.) F7 Bb D7 Gm  
pect me to be true And keep on lov-ing you, Tho

(1.) C7 F7  
I am feel-ing blue, You think I can't for-get you un-til

2. Ebm6 Bb  
And the you don't want me now, I'll get a-long some-

G7 C7 F7 Bb  
how, and then I won't want you.

# Smoke Gets in Your Eyes

Andante Moderato

They asked me how I knew my true love was true, I of course re-  
 plied, Some-thing here in - side. Can-not be de - nied. They said someday you'll  
 find, All who love are allied, When your heart is on fire, You must be all in love with your  
 eyes. So I chaffed them and I gay-ly laughed to think they could  
 doubt my love. Yet to-day My love has flown a-way I am with-  
 out my love. Now laugh-ing friends de-ride Tears I can-not  
 hide. So I smile and say, Where's my love? These dear thoughts to your

## SNUGGLED ON YOUR SHOULDER (C. LOMBARDO)

Snug-gled on your shoul-der, Can-died in your arms;  
 While the mu-sic's play-ing I'm in a state of Y.  
 Dream-ing while I'm dance-ing, Thrilled by all your charms.  
 Sweet-heart, hear me say-ing, 'This is heav-en.  
 Dance-ing while lights are low, What a grand con-cep-tion.  
 Dance-ing, You ought to know, You're my in-spi-re-tion.  
 Let me dance for-ev-er, Dream a-bout your charms,  
 Snug-gled on your shoul-der, Can-died in your arms.

SKYLARK-Moderato

Lync-Johnny Mercer Music-Hoagy Carmichael

68

SKY - LARK. Have you any-thing to say to me? Won't you tell me where my  
love can be, Is there a mea-dow in the mist. Where some-one's  
wait-ing to be kissed? SKY - LARK, Have you seen a val-ley  
green with Spring. Where my heart can go a - jour - nev - ing.  
O - ver the sha-dows and the rain. to ... a - blos-som cov - ered  
And in your lone - ly flight, Have - n't you heard the mu - sic  
in the night, Won - der - ful mu - sic, Faint as a "will o' the wisp,"  
Craz - y as a loon, Sad as a B.Y.P. - sy scr - c -  
mad - ing the moon (Oh!) SKY - LARK. don't know if you can  
find these things, But my heart is rid - ing on your wings.  
So if you see them an - y where Won't you lead me there?

SMOKE RINGS

(E. Gifford)

slowly

Where do they go The Smoke Rings I blow each night,  
What do they do Those cir-cles of blue and  
white? Oh, why do they seem to  
pic-ture a dream above Then  
why do they fade my when-tom nar-ade of love?



# SERENADE IN THE NIGHT (Bixio-Cherubini) Slowly with expression

Ser-e-nade in the night, There were stars in the sky, 'neath a fair la-dy's win-dow, and I sang 'neath the ros-es.

Just the same ser-e-nade that I ten-der-ly played on a night long a-go. But she gave not a sigh that she'd ev-er be mine and my love, sto-ry clos-es. Oh, why must the south wind be bring-ing it? Oh, why must my heart keep on sing-ing it?

Ser-e-nade in the night from the past comes to haunt me, when I hear that re-frain, oh, my heart aches a-gain for that lost love of mine.

## She's Funny That Way

Moderately

I'm not much to look-at, nothin' to see, - Just glad I'm liv-in' and luck-y to be, -  
I can't save a dol-lar, ain't worth a cent, - She does-nt hol-ler she'd live in a tent, -

I got a wo-man, cra-sy for me, - She's Fun-ny That Way. She's Fun-ny That Way.  
I got a wo-man, cra-sy for me, -

The' she loves to work and slave for me ev-'ry day, She'd be so much  
bet-ter off if I went a-way. But why should I leave her, why should I go, -

She'd be un hap-py with-out me I know, I got a wo-man, cra-sy for me, - She's Fun-ny That Way.

Slowly

## Shine On Harvest Moon

Oh, Shine on, SHINE ON HARVEST-MOON up in the sky, I ain't  
had no lov-in' since A-pril, Jan-u-a-ry June-or Ju-ly. Snow time ain't no time to s'ay, -  
out doors and spoon. So shine on, SHINE ON HARVEST MOON, for me and my gal.

# SEPTEMBER IN THE RAIN

(H. Warren)

Moderato

66

The leaves of brown came tum-bling down, re-mem-ber! In Sep-tem-ber, in the rain. The rain, To ev-'ry word of love I heard you whis-per, the rain-drops seemed to play a sweet re-frain, Though Spring is here, to me it's still Sep-tem-ber, That Sep-tem-ber, in the rain.

# SERENADE IN BLUE (H. Warren) "Orchestra Wives"

When I hear that Sere-nade In Blue, I'm somewhere In an-oth-er world a-lone with you, shar-ing all the joys we used to know, man-y moons a-go. Once a-gain your face comes back to me, just like the theme of some for-got-ten mel-o-dy, in the al-bum of my mem-o-ry. Ser-e-nade In Blue. It seems like on-ly yes-ter-day, a small ca-fé, a crowd-ed floor and as we dance the night-a-way, I hear you say, For-ever more, and then the song be-came a sigh, For-ev-er-more be-came good-bye, but you re-mained in my heart. So tell me dar-ling, is there still a spark, or on-ly lone-ly ash-es of the flame we knew, should I go on whist-ling in the dark? Ser-e-nade In Blue.

## REMEMBER ME? (H. Warren) "Mr. Dodd Takes The Air"

Do you re-mem-ber one Sep-tem-ber af-ter-noon, I stood with you and lis-tened to a  
 you re-call a cot-tage smel-ling on a hill, there every day I had to pay an-  
 wed-ding time, and did not I go with you on your hon-ey-moon? Re-mem-ber me? No  
 at the hill? And if I'm not mis-tak-en, dear, I pay them still, Re-  
 mem-ber me? I can see that lit-tle an-gel on your  
 knee, Can't you see, He kind-a sort-a looks like me, For  
 I'm the boy whose on-ly joy is lov-ing you, Who wor-ries till he hur-ries home when  
 day is thru And I'm the guy you give your good-night kiss-es to, Re-mem-ber me?

## RO-RO-ROLLIN ALONG

When cares pursue me, I'm nev-er gloom-y I keep on sing-in' a song Tho' the  
 No need to hur-ry, No need to wor-ry That this one gon-na go wrong Like the  
 clouds hang low I laugh at woe And go Ro-Ro-Roll-in' A-long Roll-in' A-  
 birds that sing I dream of Spring As I'm  
 long Give me the moon for a blan-ket Give me the stars o-ver  
 head I'll make the moun-tain my door-step, I'll make the des-ert my bed  
 I'll spend the hou-rs A-mong the flow-ers I'll stay a-way from the throng Let it  
 rain or shine, the world is mine As I'm Ro-Ro-Roll-in' A-long.

## SENTIMENTAL JOURNEY

Gon-na take a SEN-TI-MENT-AL JOURNEY, Gon-na set my heart at ease,  
 Got my bag, I got my res-er-va-tion, Spent each dime I could af-ford.  
 Gon-na make a SEN-TI-MENT-AL JOURNEY, To re-new old  
 Like a child in wild en-ti-ci-pe-tion, Long to hear that "All-a-board."  
 Sev-en, that's the time we leave, at sev-en, I'll be wait-in' up for  
 Nev-en, Count-in' ev-ry mile of rail-road track that takes me back.  
 Nev-er thought my heart could be so "yearn-y." Why did I de-cide to read-  
 Got-to take this SEN-TI-MENT-AL JOUR-NEY. SEN-TI-MENT-AL JOUR-NEY HOME.

# P.S. I LOVE YOU

Moderately

64

Dear I thought I'd drop a line, the weath-er's cool, the folks are fine  
 Yes-ter-day we had some rain, But all in all, I can't complain:  
 I'm in bed each night at nine, P. S. I love you. love you.  
 Was it dust-y on the train?  
 Write to the Browns just as soon as you're a-ble, They came around to call,  
 I burned a hole in the din-ing-room ta-ble, And let me see, I  
 guess that's all. Noth-ing else for me to say, And so I'll close, but, by the  
 way, Ev-'ry-bod-y's think-ing of you. P. S. I love you.

## PUT YOUR ARMS AROUND ME, HONEY

PUT YOUR ARMS A-ROUND ME HON- EY Hold me tight  
 When they look at me, my heart be- gins to float  
 Hud- die up and cud- die up with all your might,  
 Then it starts a- rock- in like a mo- tor boat  
 Oh, babe, Won't you roll dem eyes, Eyes that  
 I just i- dol- ize. Oh! Oh! I nev- er knew  
 An- y girl like you.

## RAIN

(P. De Rose)

Slowly

RAIN, When ya gon-na rain a- gain? RAIN, Grow the gol- den grain again;  
 RAIN, Make the riv-ers deep a- gain, RAIN, Please don't let me sweep again;  
 Show- er your blessings on me. me The  
 eyes in the mead-ow and the sheep in the corn They know that some-thing is  
 wrong Old Moth-er Earth can nev-er give birth - When you're a-way so  
 long, RAIN, Make it green in lev- ers lane, RAIN,  
 For my gal and me a- gain Show- er your bless-ings on me

# 63 PRECIOUS LITTLE THING CALLED LOVE, A (Davis-Coots "Shipwreck Angel")

Why does my heart miss a beat— At some foot-steps on the street—  
 can't a lone— When I know some one will phone—  
 It's a pre-cious lit-tle thing— called love— Why a pre-cious lit-tle thing—  
 It's a—  
 called love— I see a day in June— a wed-ding time— A  
 hon-ey-moon cruise— Friends I know— who will throw— Some  
 rice and old shoes— What's the one thing makes me say— Heav-en's  
 just a- cross the way— It's a pre-cious lit-tle thing— called love.

## PRETTY BABY

(Van Alstyne-Kahn)

Moderato

Ev- 'ry- bo- dy loves a ba- by that's why I'm in love with you, Pret- ty  
 Ba- by, Pret- ty Ba- by; And I'd like to be your sis- ter, broth- er,  
 dad and moth- er too, Pret-ty Ba- by, Pret-ty Ba- by. Won't you  
 come and let me rock you in my crad- le of love, And we'll  
 cud- dle all the time. Oh! I want a Lov- in' Ba- by and it  
 might as well be you, Pret- ty Ba- by of mine.

## Prisoner of Love

Alone from night to night you'll find me, Too weak to break the chains that bind me;  
 For one com-mand I stand and wait now, From one who's mas- ter of my Fate now;  
 I need no shackles to remind me, I'm just a pris-ner of love. I'm just a pris-ner of love. What's the  
 good of my car- ing, if some- one is shar- ing Those arms with me? Al-though he has an-oth- er, I  
 can't have an-oth- er; For I'm not free. - {he's in my dream a- wake or sleep- ing  
 Up-on my knees to him I'm creep- ing; My ver- y life is in his keep- ing. I'm just a pris-ner of love.

# Penthouse Serenade

62

Just pic - ture a penthouse way up in the sky, With hinges on chim - neys for  
all of so - ci - e - ty well stay a - loof and live in pro - pri - e - ty  
stars to go by; A sweet slice of heaven for just you and I when we're a - lone. From  
there on the roof, Two heaven - ly her - mits we will be in truth When  
we're a - lone Well see life's mad pat - tern As we view old Man -  
hat - tan, Then we can thank our luck - y stars, That were liv - ing as we are. In  
our lit - tle penthouse, we'll al - ways con - trive to keep love and ro - mance for -  
ev - er a - live, In view of the Hud - son just o - ver the Drive When we're a - lone.

## PLEASE

Please lend your lit - tle ear to my pleas, Lend a ray of cheer to my  
pleas. Tell me that you love me too. Please let me hold you tight in my  
arms, I could find de - light in your charms, ev - 'ry night my whole life through.  
long must I play the role of a gloom - y Ro - ma - o? Oh! Please say you're not in - tend - ing to  
Your eyes re - veal that you have the soul of an an - gel, white as snow; But how  
tense. Spend the hap - py end - ing and please Tell me that you love me too.

## PASSING BY

Moderato

I was on-ly pass-ing by And then you caught my  
 you Came stroll-ing in- to view, I took one look and  
 eye. What a thrill! My heart and I stood still, Luck-y for me that  
 knew, You were love  
 pass-ing by. Dar-ling, I nev-er dreamt that I'd dis-  
 cov-er A pass-er-by who'd be my lov-er. From now on we'll  
 walk to- geth-er And the world will seem so grand  
 As we go hand in hand, You and I pass-ing by!

## PEG O' MY HEART

Slowly

Peg O' My Heart I love you, Don't let us part,  
 I love you, I al-ways knew, It would be you,  
 Since I heard your lilt-ing laughter, It's your I-rish heart I'm af-ter  
 Peg O' My Heart, Your glanc-es make my heart say How's chance?  
 Come, be my own Come, make your home in my heart.

## Pennies From Heaven

Ev-ry time it rains, it rains PENNIES FROM HEAV-EN. You'll find your  
 Don't you know each cloud contains PENNIES FROM HEAV-EN?  
 for-tune falling All o-ver town. Be sure that your um-brel-la is up-side  
 down. Trade them for a pack-age of Sun-shine and flow-ers. If you want the  
 things you love, You must have show-ers. So when you hear it thun-der  
 Don't run un-dar a tree There'll be PENNIES FROM HEAV-EN For you and me.

## Out Of Nowhere

Moderate

You came to me from out of no-where. You took my heart  
and found it free. Won-der-ful dreams, won-der-ful schemes from no-where;  
Made ev'-ry hour sweet as a flow-er flow me. If you should go back to your  
no-where, Leav-ing me with a mem-o-ry I'll al-ways wait  
for your re-turn out of no-where; Hop-ing you'll bring your love to me.

## Over The Rainbow

Moderately

Some-where O-ver The Rain-bow way up are high, There's a  
skies are blue, And the  
land that I heard of once in a lull-a-by, true. Some day I'll wish up-on a star and  
dreams that you dare to dream really do come  
wako up where the clouds are far be-hind me, Where troubles melt like lemon drops, a-  
way, a-bove the chim-ney tops that's where you'll find me. Some-where o-ver The Rain-bow  
blue-birds fly, Birds fly o-ver The Rain-bow why then, oh why can't I?

## PARIS IN THE SPRING

1 F C<sup>7</sup> F C<sup>7</sup> F  
2 F C<sup>7</sup> C C<sup>0</sup> G<sup>7</sup>  
C C<sup>0</sup> G<sup>7</sup> C C<sup>0</sup> G<sup>7</sup> E<sup>7</sup> Am  
D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F C<sup>7</sup> F  
C<sup>7</sup> F C<sup>7</sup> F



Moderato

## Object of My Affection, The

THE OBJECT OF MY AFFECTION can change my complexion from white to rosy red,  
man-y girls who can thrill me And some who can fill me With dreams of hap-pi-ness

An-y time she holds my hand And tells me that she's mine: First There are Now  
but I know I'll nev-er rest un-til she says she's

I'm not a-fraid that she'll leave me 'Cause she's not the kind who'll be un-fair,  
But instead I trust her im-plic-it-ly She can go, where she wants to go, to what she wants to do. I won't care, Oh THE

*D.S. al Fine*

Moderately

## Once in A While

Once In A While will you try to give one lit-tle thought to me Though some-one else may  
dream of the mo-ments I shared with you Mo-ments be-fore we

be near-er your heart, part. In love's smol-der-ing  
two drift-ed a-

em-ber, One spark may re-main if love still can re-mem-ber, The  
spark may burn a-gain. I know that I'll be con-tent-ed, with  
yester-day's mem-o-ry know-ing you think of me Once In A While.

## ONE SONG - (F. Churchill) "Snow White &amp; the Seven Dwarfs"

ONE SONG, I have but ONE SONG, ONE SONG,  
on-ly for you. One heart ten-der-ly  
beat-ing, Ev-er en-treat-ing, con-stant-ly true.  
One love that has pos-sessed me, One love  
thrill-ing me through, ONE SONG, my heart keeps  
sing-ing of one love, on-ly for you.

# THE NIGHT IS YOUNG AND YOU'RE SO BEAUTIFUL

The Night Is Young And You're So Beau-ti-ful, Here a-mong the sha-dows beau-ti-ful

la-dy, — op-en your heart. — The scene is set, the breez-es sing of it; Can't you get in-

to the swing of it. la-dy — When do we start? — When the la-dy is kiss-a-ble —

— And the ev-'ning is cool, — An-y dream is per-miss-a-ble — in the heart of a fool —

— The moon is high And you're so gla-mor-ous, And if I seem o-ver-am-or-ous,

la-dy, — What can I do? — The night is young and I'm in love with you!

## NO GREATER LOVE, There Is

There is NO GREAT-ER LOVE than what I feel for you, — NO GREAT-ER

LOVE, — no heart so true. — There is no great-er thrill than

what you bring to me, — No sweet-er song than what you sing to

me. — You're the sweet-est thing I have ev-er known,

And to think that you are mine a-lone! — There is NO GREAT-ER LOVE in

all the world, it's a true, — NO GREAT-ER LOVE than what I feel for you.



## MY REVERIE

Moderately

Our love is a dream, but in My Rev-er-ie  
 I can see that this love was meant for me  
 On-ly a poor fool nev-er schooled in the  
 whirl- pool Of ro- mance could be so cruel  
 As you are to me My dreams  
 are as worth-less as tin to me With- out you  
 life will nev- er be- gin to be So love me  
 As I love you in My Rev- er- ie Make my dream a re-  
 al- i- ty Let's dis-pense with for-mal- i- ty Come to  
 me in My Rev- er- ie.

## MY SILENT LOVE

Moderato

I reach for you I'd reach for a star, Wor-ship-ping you from a-  
 I'm like a com-edy-ing out in the rain, On-ly the ash-es re-  
 far, main, Liv- ing with my si-lent love. love How I  
 Smould-ring like my si-lent  
 long to tell all the things I have planned. Still, it's wrong to tell,  
 You would not un-der-stand. You'll go a-long nev-er dream-ing I  
 care, Lov- ing some-bod-y some-where. Leav-ing me my si-lent love.

## My Ideal

*Moderato*

Will I ev-er find the girl in my mind — The one who is my — I —  
 deal. May be she's a dream and yet she might be — Just a-round the cor-ner  
 wait-ing for me. — Will I rec-og-nise a light in her eyes — That  
 no oth-er eyes — re-veal. Or will I pass her by and  
 nev-er e-ven know that she is My I de-al.

## MY MOTHER'S EYES (A. Baer)

*Moderate*

One bright and guid-ing light — That taught me wrong from right —  
 Those bo-by tales she told — That road all paved with gold, —  
 I found in my moth-er's eyes — eyes —  
 Just like a wand-er-ing spar-row one lone-ly soul,  
 I walked the straight and nar-row to reach my goal.  
 God's gift send from a-bove, — A real un-self-ish love —  
 I found in my moth-er's eyes.

## MY PRAYER (G. Boulanger)

*Andante Moderato (Serenade)*

MY PRAYER — is to lin-ger with you — At the end of the day  
 — is a rap-ture in blue — With the world far a-way —  
 In a dream that di-vine — MY — And your lips close to mine —  
 To-night — while our hearts are a-glow — Oh! tell me the words —  
 — that I'm long-ing to know — MY PRAYER — and the an-swer you  
 give — May they still be the same — For as long as we live —  
 — That you'll al-ways be there — At the end of my PRAYER.



## MOONLIGHT ON THE GANGES

G9 C#m6 Cm6 Bm6 Bbm6 Am6 Ab+57 G+57 C6 C  
 Moon- light on the Gan- ges, My lit- tle  
 C7 C6 Dm7  
 Hin- doo When I Whis- per'd Love's sweet  
 Bm E7 Am Am6 D7 G  
 mel- o- dy All our dreams and our schemes came true.  
 G9 C#m6 Cm6 Bm6 Bbm6 Am6 Ab+57 G+57 C C#57  
 Some- day on the Gan- ges I'll meet you once  
 C+ F Am6 dim C dim G7 A  
 more And I'll kiss you and ca- ress you  
 A7 Dm7 G9 G7 C  
 Where the wa- ters kiss the sil- ent shore.

## Moon Over Miami

Slowly  
 D7 G Ddim  
 MOON O- Ver MI- A- MI. Shine on my love and me, So we can  
 Am7 Dm G7 Shine on as we be- gin, A dream or  
 stroll, be- side the roll, Of the roll ing sea. Hark to the song of the  
 two that may come true, When the tide comes in,  
 Em Bb D F#7 Bm F#7 Bm Em Bm Gm  
 smil- ing trou- ba- dours, Hark to the throb- bing gut- tars. Hear how the waves of- fer thun- der- ous ap- plause,  
 D E7 D7 G  
 Af- ter each ong to the stars, MOON O- VER MI- A- MI, You know we're wait- ing  
 Ddim Am7 Dm G7 C Bb G  
 for, A lit- tle love, a lit- tle Kiss On Mi- a- mi shore.

## MUSIC, MAESTRO, PLEASE!

Slowly  
 G B7 E7  
 To night, I must-n't think of her, MU- SIC, MAES- TRO, PLEASE  
 play- your lilt- ing mel- o- dies, Rag- time, Jazz- time, Swing, an- y old  
 A7 D7 Gdim Am7 D7  
 night, to- night I must for- get how much I need her, So Mis- ter Lead- er  
 think, To help me ease the pain, That  
 2.G Am7 G G7 Dm7 G+ C G7 G+  
 sol- i- tude can bring. She used to like waltz- es, So please don't play a  
 C A7 D Bm7 A7 Am7 D+  
 waltz. She danced di- vine- ly and I loved her so, But there I go- to  
 G B7 E7  
 night I must- n't think of her, No more mem- o- ries, Swing  
 Am7 C G Eb7 Am7 D7 G  
 out, to- night I must for- get, MU- SIC MAES- TRO PLEASE!

# Moonglow

Slowly

52

It must have been MOON-GLOW, Way up in the blue,  
 I still hear you say - ing: "Dear one, hold me fast."  
 It must have been MOON-GLOW That led me straight to you—  
 And I start in pray - ing Oh Lord, please let this last—  
 We seemed to float right thru the air  
 Hea - ven - ly songs seemed to come from ev - ery - where,  
 And now when there's MOON-GLOW Way up in the blue,  
 I al - ways re - men - ber that MOON - GLOW gave me you—

## Moonlight Cocktail

Slowly  
 Cou - pl - a jig - gers of moon - light and add a star,—  
 Pour in the blue of a June night and one gui tar.—  
 Mix in a cou - pl - a dream - ers and there you are— lov - ers hail the  
 MOON-LIGHT COCK - TAIL Now add a cou - pl - a flow - ers. a drop of dew,—  
 Sir for a cou - pl - a hou - rs till dreams come true.—  
 As to the num - ber of kiss - es it's up to you— MOON-LIGHT - COCK-TAILS need a few.—  
 Cool it in the sum - mer breeze— Serve it in the star - light un - der —  
 neath the trees— You'll dis - cov - er tricks like these Are  
 sure to make your MOON-LIGHT COCK - TAIL please— Fol - low the sim - ple di - rect - ions and  
 they will bring. Life of an - oth - er com - plex - ion, Where you'll be king —  
 you will a - wake in the morn - ing and start to sing— MOON-LIGHT - COCK TAILS are the thing—



## Miss You

**Moderate**

Key: Bb, Time: 4/4. The score consists of five staves of music with lyrics. Chords are indicated above the notes.

I MISS YOU. since you went a way. dear

MISS YOU more than I can say. dear. Day-time, night-time, nothing I do—

Can make me for-get that I still love you, Kiss you, in my dream!

kiss you. While spring, "Darling how I MISS YOU," Tell me—

do you ev-er miss me I MISS YOU.

## MOANIN' LOW

(Rainger)

Key: Bb, Time: 4/4. The score consists of five staves of music with lyrics. Chords are indicated above the notes.

Moan-in' low— My sweet man— I love him so, Though he's mean— as I can be, He's the kind of man needs the kind of wo— man like me.

Don't know an-y rea-son why he treats me so poor-ly. What have I gone— and— done?

Makes my trouble double with his wor-ries, When sure-ly— I ain't de-serv-in' of none.

Moan-in' low— my sweet man— is gon-na go. When he goes, Oh, Lor—

dee! He's the kind of man— needs the kind of wo— man like me.

## MOOD INDIGO

(Ellington-Mills-Bigard)

**Slow**

Key: Bb, Time: 4/4. The score consists of five staves of music with lyrics. Chords are indicated above the notes.

Al-ways get that mood in-di-go, Since my be-by said good-

bye, In the eve-nin' when lights are low,—

I'm so lone-some I could cry, 'Cause there's no-bo-dy who

cares a-bout me, I'm just a soul who's blu-er than blue— can be,

When I get that mood in-di-go— I could lay me down and— die.

# MAKE BELIEVE BALL ROOM (Razof-Denniker)

50

Let's dance, — An-y man-sion or hall room, — Is a MAKE BE-LIEVE  
dance, — It will doub-le my chanc-es, — I can see in your  
BALL ROOM, — Let's dance; — Let's — Re-mance; — For  
glanc-es, — while we're sway-ing, And the band is play-ing, Mi-sic has its charms; You grow tend-er,  
sweet-ly you sur-render, In my will-ing arms, Let's dance, — Tho' it's on-ly a  
small room, — In our MAKE BE-LIEVE BALL ROOM, — Let's dance. —

## MAN I LOVE, THE

(G. Gershwin) "Lady Be Good"

Some day he'll come a-long, The man I love; And he'll be big and strong,  
He'll look at me and smile, I'll un-derstand; And in a lit-tle while,  
The man I love; And when he comes my way, I'll do my best to make him stay.  
He'll take my hand; And though it seems ab-surd,  
I know we both won't say a word. May-be I shall meet him Sun-day, May-be  
Mon-day, may-be not; Still I'm sure to meet him one day, May-be Tues-day will be  
my good news day. He'll build a lit-tle home, Just meant for two, From which I'll never roam.  
Who would-would you? And so all else a-bove, I'm wait-ing for the man I love.

## MEMORIES OF YOU

(Blake)

Moderato

Wak-ing in the Ev'-ry sun-ri-se Ev'-ry sun-set too  
Here and there Ev'-ry-where Scenes that we I know  
Seems to be Bring-ing me Mem-o-ries of you  
And they all Just re-call Mem-o-ries of you  
you. How I wish I could for-get those hap-py yes-ter-  
years That have left a ro-sa-ry of tears  
Your face beams In my dreams Spite of all I do  
Ev'-ry-thing Seems to bring Mem-o-ries of you.

LOVER MAN - (Davis-Ramirez-Sherman)

**LOVER MAN - (Davis-Ramirez-Shuman)**

*Steady*

I don't know why, but I'm feel-ing so sad. I long to try some-thing I've nev-er had,  
The night is cold, and I'm so all a-lone, I'd give my soul just to call you my own,  
Nev-er had no kiss-in' Oh, what I've been miss-in' LOV-ER MAN, oh where can you be?  
Got a heart a-bore me, but no one to love me, LOV-ER MAN, oh where can you be?  
I've heard it said that the thrill of re-mem-ber can be like a heav-en-ly dream,  
I go to bed with a pray'r that you'll make love to me, Strange as it seems,  
Some day we'll meet and you'll dry all my tears, Then whisper sweet lit-tle things in my ears,  
Huggin' and a kiss-in', Oh what we've been miss-in' LOV-ER MAN, oh where can you be?

LOVE (Your Spell Is Everywhere) (E. Goulding)

[illegible]

**MAD ABOUT THE BCY** (N. Coward) "Words And Music"  
 7-6

**MAD ABOUT THE BOY**

Mad a-bout the boy, — I know it's stu-pid to be mad a-bout the boy,  
On the Sil-ver Screen — He melts my fool-ish heart in ev-'ry sin-gle scene.

I'm so a-shamed of it, But must ad-mit The sleep-less nights I've had a-bout the boy.  
Al-though I'm quite a-ware That here-and-there-are

tra-ces of the cad a-bout the boy. Lord knows I'm not a fool girl,  
I real-ly should-n't care. Lord knows I'm not a schoolgirl, In the flur-ry of her

first af-fair. Will it ev-er clay? — This odd di-ver-si-ty of mis-er-y and joy. —  
I'm feel-ing quite in-sane And young a-gain And all be-cause I'm mad a-bout the boy.

# LOVELINESS OF YOU, THE (Gordon-Revel) "Can't Have Ev'rything"

The beam in your eyes — the smile on your face —  
The warmth of your lips — the way that they cling —  
Touch of your hand — the thrill of your embrace —  
Sound of your voice — it's like a breath of Spring —  
Darling a-voon heaven — nev-er could re- place the  
Darling, what's the theme of ev'ry song I ev-er sing? The  
Love-li-ness Of You — Love-li-ness Of You —

When we're cheek to cheek-ing Words may fail me it is true —  
But un-ac-cus-tomed as I am to pub-lic speak-ing  
I'll tel' the world — all a-bout you — Your charm and your grace — you  
dance so di-vine — The joy that I know — to  
know that you are mine I'd need a mil-lion phras-es to  
prop-er-ly de-fine The heav-en a-bove-li-ness, The Love-li-ness Of You  
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## LOVELY TO LOOK AT (J. Kern) "Roberta"

Moderato  
Love-ly to look at, De-light-ful to know and heav-en to kiss. —  
A com-bin-a-tion like this is quite my  
most im-po-sible schem-e come true Im-ag-ine find-ing a dream like you — you —  
love-ly to look at, It's thrill-ing to hold you  
ter-rib-ly tight, For we're to-gether, the moon is new, And  
oh, it's love-ly to look at you to-night!

## LOVE IN BLOOM

(Robin-Rainger)

Molto moderato

can it be the trees that fill the breeze with rare and sweet perfume? Or no it is- n't the trees, It's love in bloom!

spring, It's love in bloom. My heart was a desert, You plant- ed a seed, And this is the flow-er; This hour of sweet ful-fill-ment is it all a dream the joy su-preme, That came to us in the gloom? You know it is- n't a dream, it's love in bloom.

## LOVE IS THE SWEETEST THING (R. Noble) "Say It With Music"

Love is the sweet-est thing, What else on earth could ev-er bring the strang-est thing No song of birds up-on the wing

Such hap-pi-ness to ev-ry-thing Love's old sto-ry sto-ry. Shall in our hearts more sweet-ly sing Than

What-ev-er heart may de-sire, What-ev-er fate may send, This is the tale that nev-er will tire, This is the song with-out end.

Love is the great-est thing, The old-est yet the lat-est thing, I on-ly hope that fate may bring Love's sto-ry to you.

## LOVE LETTERS

(V. Young) "Love Letters"

Love let-ters straight from your heart Keep us so near while a part I'm not a-lone in the night

When I can have all the love you write. I can rise ev-'ry line I kiss the name that you sign And, dar-ling, then I read a- gain right from the start Love let-ters straight from your heart.

# LITTLE ON THE LONELY SIDE, A (Robertson-Cavanaugh-Weldon)

46

Musical notation for the song 'Little on the Lonely Side, A'. It consists of a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The lyrics are: 'I'm a lit-tle - on the lone-ly - a lit-tle on the lone-ly side, I keep Ev-'ry let-ter - that you send me - I read a doz- en times or more An-y thinking - of you on-ly - and wish-ing you were by my side. - You know my dear, - when you're not here, there's no one to ro- mance - with, So if I'm seen - with some-one else - It's just some-one to dance with. love you more and more. - Oh, how I miss your ten- der kiss - and long to hold you tight, I'm a lit- tle - on the lone- ly side to- night. -'. Chords indicated above the staff include Gm7, C7, F, Cdim, Cm, D7, G7, Dm7, G7, C7, Gm7, C7, A7, D7, Gm7, Ddim, Gm7, G7, C7, and Cm.

## LITTLE WHITE LIES (W. Donaldson)

Moderato

Musical notation for the song 'Little White Lies'. It consists of a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The lyrics are: 'The moon was all a glow and heav-en was in your eyes, The stars all seemed to know that you did-n't mean all those sighs The night that you told me those lit- tle white lies. white lies. I try - but there's no for- get- ting when eve- - ning ap- pears, I sigh, - but there's no re-gret- ting in spite - of my tears. The Dev- il was in your heart, But Heav- en was in your eyes the night that you told me those lit- tle white lies.'. Chords indicated above the staff include G, D7, B, F#7, B, F#7, A7, D, A7, D7, G, Cm, G, D7, and G.

## LOUISE (Whiting)

Moderato

Musical notation for the song 'Louise'. It consists of a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The lyrics are: 'Ev-'ry lit-tle breeze - to whis-per "Lou- ise," Birds in the trees - seem to feel at the start, I feel in my heart, Seems to re- peat, - What I twit- ter "Lou- ise." Each lit- tle rose Tells me, it knows I love you, love you. dore you, Lou- ise. Just to see and hear you Brings joy I nev- er knew. But to be so near you, Thrills me through and through. An- y-one can see why I want- ed your kiss, - It had to be - But the won- der is this: Can it be true. - some- one like you could love me, Lou- ise?'. Chords indicated above the staff include F, F+, Dm, F, G7, F, dim, C7, F, Gm7, C7, Gm7, C7, Gm7, C7, F, A, F7, E7, Am, Dm, Am, D7, G7, Gm7, C7, F, F+, Dm, F, G7, dim, C7, Gm7, C7, and F.

## LINDA

(J. Lawrence)

Slowly



When I got to sleep, I nev-er count sheep,  
We pass on the street, my heart skips a beat,  
count all the charms a-bout LIE- DA. And If  
say to my- self 'Hel- lo, LIE- DA.'  
late- ly it seems in all of my dreams And  
on- ly she'd smile I'd stop her a while  
walk with my arms a-bout LIE- DA. But what good does it  
then I would get to know mir- a- cles still  
do me, For LIE- DA does- n't know I ex- ist  
hap- pen And  
Can't help feel- ing gloom- y,  
Think- of all the lov- in' I've missed.  
when my luck- y star be- gins to shine With  
one luck- y break I'll make LIE- DA mine.

## LINGER AWHILE

(Owens-Rose)

Moderato



The stars shine a- bove you, Yet lin- ger  
a- while; They whis- per "I  
love you," So lin- ger a- while,  
And when you have gone a- way, Each hour  
will seem a day, I've some- thing to tell you,  
So lin- ger a- while

**Moderato**

Up a LA - ZY RIV - ER by the old mill run, That  
Up a LA - ZY RIV - ER where the ro - in's song A -

La - Zy La - zy riv - er in the noon - day sun, Lin - ger in the shade of a  
wakes a bright new morn - ing, We can loaf a long

kind old tree, Throw a - way your trou - bles, dream a dream with me

Blue skies Up a - bove, ev - ry ones in love, Up a LA - ZY RIV - ER, how  
hap - py you can be. Up a LA - ZY RIV - ER with me.

LIES

**Moderato**

LIES that made me hap - py, LIES that  
made me blue You lied to me the  
day that you prom - ised you'd be true  
LIES that broke my heart, dear, I be -  
lieved them, too, But the mean - est lie that  
you told to me Was "I love you."

LILLI MARLENE

**Slowly**

1. Un - der - neath the lan - tern call, by the bar - rack gate,  
2. Time would come for roll call, time for us to part

Der - ling I re - mem - ber the way you used to wait; 'Twas  
Der - ling I'd ca - ress you and press you to my heart; And

there that you whis - pered off ten - der - ly, That  
there 'neath that far lan - tern light, I'd

you loved me, You'd al - ways be } My Lil - li of the  
hold you tight, We'd kiss "Good - night," }

lamp - light, My own LIL - LI MAR - LENE.



## JUST ONE MORE CHANCE

(A. Johnston)

Moderato

G G G+ G<sup>+</sup> Ddim D7 Gdim D7 Ddim  
 Just one more chance. To prove it's you alone I care for.  
 Just one more night, To taste the kisses that en- chant me.  
 D7 Gdim D7 G Eb7 D7 2G alt. D7 G  
 Each night I say a lit- tle pray'r for Just one more chance. Just one more chance.  
 I'd want no others if you'd grant me  
 G7 Ddim C Cm D7 G Ddim E7  
 I've learned the meaning of re- pen- tance; Now you're the ju- ry at my trial. I know that I should serve my  
 Ddim Am A7 D7 Cm D7 G G G+ G<sup>+</sup> Ddim  
 sen- tence; Still I'm hop- ing all the while You'll give me Just one more word.  
 D7 Gdim D7 Ddim D7 Gdim D7 G alt. D7 G  
 I said that I was glad to start out: But now I'm back to cry my heart out For just one more chance.

## KINKAJOU, THE

(H. Tierney)

"Rio Rita"

Allegro moderato

G7  
 When you do the Kink-a- jou, You dance be- fore you  
 C F C+ F Fm  
 think you do, You clown a- round you're feel- ing, Oh, so laz- y  
 C G+ C G7  
 'Fore you know you're shout- ing "Whoop-a- dais- y." First you feel a  
 E7 Am F Cdim C  
 kink or two But here's the kick for you, Your one de- sire — is  
 G7 G+ C F Ab7 C Gdim G7  
 to ac- quire, Each move- ment of this daint- y dance will thrill you  
 C F Ab7 C Gdim G7 C  
 thru Oh, I know it will en- trance you. When you do the Kink-a- jou.

## LAURA

(D. Raksin)

Moderately

Am7 D7-9 G  
 Lau- ra is the face in the mist- y light  
 Gm7 C7-9 Fm7 F6  
 on the train that is pass- ing thru  
 Foot- steps that you hear down the hall  
 Those eyes how fa- mil- iar they seem  
 1. Fm7 Bb7-9 Eb  
 The laugh that floats on a sum- mer night That you can  
 (1.) Cm6 Ab7 D-9 D7 G E9 E7-9  
 nev- er quite re- call And you see  
 2. Fm7 Fdim C D9  
 She gave your var- y first kiss to you That was  
 D7 G9 G7-9 C  
 Lau- ra but she's on- ly a dream.

# JUNE IN JANUARY (Robin Rainger)

Molto moderato

42

It's June in Jan-u-a-ry be-cause I'm in love,  
 snow is just white blos-soms that tell me a-love,  
 It al-ways is Spring in my heart, with you in my arms. The mag-i-cal dream.  
 And here is the rea-son my dear, your  
 The night is cold the trees are bare But I can  
 feel the scent of ros-es in the air. It's June in Jan-u-a-ry  
 be-cause I'm in love, But or-ly be-cause I'm in love with you.

# JUNE NIGHT (A. Baer)

Moderate

Just give me a June night, The moon-light  
 and you. In my arms, with  
 all your charms, 'neath stars a-bove, and we'll make love.  
 I'll hold you, en-fold you, Then  
 dreams will come true. So give me  
 a June night, The moon-light and you.

# JUST A MEMORY (R. Henderson)

Andante espressivo

Days I knew with you, are just a mem-o-ry, Just a  
 hap-pi-ness, I guess, is  
 mem-o-ry, { That is all that's left to me. used to be.  
 of a love that  
 Will we share the night, the moon, the stars a-bove a-gain?  
 Will I live to hope to sing, to smile, to laugh a-gain,  
 love a-gain? In my dreams, it seems, your face is near to me,  
 And it's dear to me. Though it's just a mem-o-ry.

## I Understand

Slow

Em B7 Ddim A# D7 G

un-der stand and dar-ling you are not to blame  
It's not your fault be-cause your heart has changed its mind

Gdim D7 1 G 1/2 G7

If when we kiss it's not the same I can't stand I under-stand

C B7 E7 Am

For get-ting you will be far from eas-y I've grown ac-cused to your charms... I miss that old thrill and no one can fill the place here in my arms. But it was find

D7 G A7 D7 Em B7 Ddim A#

Our love was real-ly meant to be Then dar-ling hur-ry back to me and I'll un-der-stand.

## I WANNA BE LOVED BY YOU

C C# G# B7 A7 D7

I wan-na be loved by you, Just you; and no-bod-y else but you.  
I wan-na be kissed by you, Just you; and no-bod-y else but you.

G7 C 1 D7 G7 2 C7

I wan-na be loved by you a-lone, I couldn't as-  
I wan-na be kissed by you a-lone,

F F#m C C7 F C

pire to an-y-thing high-er, Then fill a de-sire to

D7 G# B# D7 G7 C

make you my own; I wan-na be loved by you, Just

C# G# B7 A7 D7 G7 C B7 G7 C

you and no-bod-y else but you. I wan-na be loved by you a-lone.

## JEALOUS

D7 G

I'm jeal-ous of the moon that shines a-bove,  
I'm jeal-ous of the pret-ty flow-ers, too

D7 D#m G E7 D#m

cause it smiles up-on the one I love, I'm jeal-ous of the  
wise the kiss they al-ways get from

(1.) D#m E7 A7 A7

bird-ies in the trees, They're a-ways sing-ing

(1.) D7 1/2 E7

sweet-est mel-o-dies. you. I'm

Am C#G G

jeal-ous of the "tick-tock" on the shelf, I'm

D7 G

ev-en get-ting jeal-ous of my-self.

# It's Magic

40

**Slowly**

*Bb G- C#7 F7*

You sigh the song be-gins. You speak and I hear vi-o-lins, it's mag-ic. The stars de-sort the skies and

*Bb*

rush to nes-tle in your eyes, it's mag-ic without a gold-en wand or mys-tic

*F7*

1. charms. I an-tas-tic things be-gin when I am in your arms.

*2. C7 Eb Bb*

why do I tell my-self These things that hap-pen are all real-ly

*C7 Bb G- C7 F7 Bb*

true when in my heart I know the mag-ic is my love for you.

# It's The Talk Of The Town

**Slow with feeling**

*F Gm7 C7 F F+ Bb Bbm*

I can't show my face. Can't go an-y place. People stop and stare. It's so hard to bear }  
 Ev-ry time we meet. My heart skips a beat. we don't stop to speak. Tho' it's just a week. }

*F D7 1. G7 C7 2. G7 C7*

Ev-ry-bod-y knows you left me. It's The Talk Of The Town. It's The Talk Of The

*F Gm7 D7 Gm D7 Gm D7*

Town. We sent out in-vi-tations. To friends and rela-tions, an-nouncing our wed-ding day,

*G7 C7 F+ Bb Bbm*

Friends and our relations. Gave congrat-u-lations. How can you face them? What can you say?

*F Gm7 C7 F F+ Bb Bbm*

Let's make up sweet the art. We can't stay apart. Don't let fool-ish pride. Keep you from my side,

*F D7 G G7 F*

How can love like ours be end-ed. It's The Talk Of The Town.

# It Was So Beautiful

**Moderato**

*Bb A7 D7 G9*

It was So Beau-ti-ful, so won-der-ful. So gor-geous, so di-vine. And you were  
 mar-vel-ous, The stars a-bove us shone. we were a-

*C7 F7 1. Bb 2. Bb Gm*

mine. And you were mine, It was so lone. The time was right,  
 lone. We were a-

*C7 F7 E7 F7*

The moon was low. I held you tight. How could I let you go? It Was So

*Bb A7 D7 G9 C7 F7 Bb*

Beau-ti-ful, so won-der-ful, So gor-geous, so di-vine. And you were mine, And you were mine.

# IT MIGHT AS WELL BE SPRING (R. Rodgers) "State Fair"

I'm as rest- less as a wil- low in a wind- store, I'm as  
I'm as star- y eyed and vague- ly dis- con- tent- ed, Like a

jump- y as a pup- a pot on a string-  
night- in- gale with- out a song to sing-  
Oh,

say that I had } spring- fe- ver, } But I know it is- n't spring.  
why should I have } When it

is- n't e- ven spring? I keep wish- ing I were some- where else,

Walk- ing down a strange new street, Hear- ing words that I have

nev- er heard from a man I've yet to meet. It's as

bus- y as a spi- der spin- ning day dreams, I'm as

gid- dy as a ba- by on a swing. I

have- n't seen a cro- cus or a rose- bud, or a rob- in on the

wing, But I feel so gay in a mel- an- cho- ly way that it

might as well be spring. It might as well be spring.

## IT'S BEEN A LONG, LONG TIME (J. Styne)

Just kiss me once, then kiss me twice, Then kiss me once a- gain, — IT'S BEEN A

LONG, LONG TIME. Have- n't felt like this, my dear, Since

can't re- mem- ber when, IT'S BEEN A LONG, LONG TIME. You'll nev- er

know how man- y dreams I dreamt a- bout you Or just how emp- ty they all seemed with-

out you. So, kiss me once, then kiss me twice, Then

LONG, LONG TIME.

It ain't ne-ces-sa-ri-ly so, It ain't ne-ces-sa-ri-ly so, De  
Da-vid was small, but oh my! L4:1 Da-vid was small but oh my! He

wings dat yo' liv-ble To read in de Bi-ble, it ain't ne-ces-sa-ri-ly  
fought big Go-li-ath Who lay down an' di-eth. L4:1 Da-vid was small but oh

so. — L4:1 my! Wa- doo, — (Wa- doo), —

Zim bam bod-dle- oo, (Zim bam bod-dle- oo,) Hoo- dle ah da wa da .

(Hoo-dle ah da wa da,) Scat-ty wah. — (Scat-ty wah. — Yeah!)

IT CAN'T BE WRONG (M. Steiner) "Now Voyager"

## Modern to

11 CAN I BE WRONG? (A. J. BROWN)  
 Wrong, Would it be wrong to kiss, See- ing I feel like  
 Here in your arms this  
 this, Would it be wrong to try? sky? If it is  
 way, Un- der this star- ry  
 wrong, Then why were you sent to me, Why as I con-  
 tent to be With you for- ev- er?  
 So when I need you so much and I have wait- ed so  
 long, It must be right, It CAN'T BE WRONG.

## It Had To Be You

**Moderato Swing**

**Moderato Swing**

The image shows a musical score for the song "It Had to Be You". It is written for piano and voice. The tempo is marked "Moderato Swing". The key signature has one sharp (F#), and the time signature is 4/4. The score consists of a piano accompaniment and a vocal melody. The lyrics are written below the vocal line. Chord symbols are placed above the piano part. The lyrics are: "IT HAD TO BE YOU, I wan-dered a-round- might nev-er be mean Might never be cross- and fin-al-ly found the some bod-y who Could make me be true, or try to be boss. could make me be blue And e-ven be glad, just to be sad- think-ing of you Some oth-ers I've seen but they wouldn't do, for no-bod-y else gave me a thrill, with all your faults I love you still. IT HAD TO BE YOU. won-dar-ful you HAD TO BE YOU."

IT HAD TO BE YOU, I wan-dered a-round-  
might nev-er be mean Might never be cross-  
and fin-al-ly found the some bod-y who Could make me be true,  
or try to be boss. could make me be blue And e-ven be glad, just to be sad-  
think-ing of you Some oth-ers I've seen but they wouldn't do,  
for no-bod-y else gave me a thrill, with all your faults I love you still.  
IT HAD TO BE YOU. won-dar-ful you HAD TO BE YOU.

## 37

**I ONLY HAVE EYES FOR YOU - (A. Dubin) "Dance"**

## Moderna to

Are the Stars out to-night, I don't know if it's cloud-y or  
 moon may be high, but I can't see a thing in the  
 bright sky, 'Cause I on-ly have eyes for you, dear. The you  
 I don't know if we're in a gar-den, Or on a  
 crowd-ed av-e-nue. You are here, so am I, May-be  
 mil-lions of peo-ple go by, But they all dis-ap-pear from  
 view. And I on-ly have eyes for you.

ISN'T IT ROMANTIC?

(R. Rodgers) "Isn't It Romantic?"

Is- n't it ro- man-tic? Mu- sic in the night, A dream that can be  
mere-ly to be young on such a night as

heard. Is- n't it ro- man- tic? Mov- ing shad- ows write the  
this? Is- n't it ro- man- tic? Ev- 'ry note that's sung is

old-est mag- ic word. I hear the breez-es play-ing in the trees, a-  
like a lov- ing kiss. Sweet sym-bols in the moon-light, Do you

1. Cm Eb7 Ab G7 Fm G7 Cm F7 Gdim  
bove. While all the world is say- ing you were meant for love.

2. Cm Abm6 Eb Gdim Bb7 Eb  
mean that I will fall in love per chance? Is- n't it ro- man- ce?

I SURRENDER DEAR

## Slow Fox Trot

I SURRENDER DEAR

The image shows a musical score for the song "I Surrender Dear". It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Below the staff, the lyrics are written in a typewriter-style font. The second staff continues the melody and lyrics. The third staff continues the melody and lyrics. The fourth staff concludes the melody and lyrics. The lyrics are: "We've played the game of stay a- way, But it costs more, I may seem proud, I may not gay, It's just a pose, then I can pay. With- out you I can't make my way, I sur- ren- der I'm not that way, 'Cause deep down in my heart I say dear. dear. Lit- tle mean things we were do- ing Must have been part of the game, Land- ing a spice to the woo- ing, — But I don't care who's to blame. When stars ap- pear And shad- ows fall, Why then you'll hear My poor heart call. To you my love, my life, my all I sur- ren- der, dear."

We've played the game of stay a- way, But it costs more,  
I may seem proud, I may not gay, It's just a pose,  
then I can pay. With- out you I can't make my way, I sur- ren- der  
I'm not that way, 'Cause deep down in my heart I say  
dear. dear. Lit- tle mean things we were do- ing Must have been part of the  
game, Land- ing a spice to the woo- ing, — But I don't care who's to  
blame. When stars ap- pear And shad- ows fall, Why then you'll hear  
My poor heart call. To you my love, my life, my all I sur- ren- der, dear.

# Indian Love Call

Andante (Slow)

36

When I'm call-ing you — n o oo — oo-oo — oo! — Will you answer  
too — o o oo — oo-oo — oo? —

That means I of-fer my love to you — to be your own.

If you re-fuse me, I will be blue — And wait-ing all a-lone; But if when you  
hear — my love call — ring-ing clear, — And I hear your an-swering  
ech — o, so dear, — Then I will know — our  
love will come true, — You'll be long to me, — I'll be long to you! —

## INDIAN SUMMER

Sum-mer, You did In-dian Sum-mer You're the tear that comes  
O-ver, Some-beat that is brok-en By a word that done  
af-ter June-time's laugh-ter, You see so many  
bod-y left un-true Dreams we fashioned when Sum-mer  
time was new, You are here to watch spo-ken,  
You're the ghost of a ro-mance in June go-ing a-stray, fad-ing too soon.  
That's why I say Fare-well to you In dian Sum-mer.

## IN THE BLUE OF EVENING

IN THE BLUE OF EVE-NING, When you ap-pear Close to me, dear one,  
While truck-ets call And stars are fall-ing,  
There in the dusk we'll be a dream re-ve-ric  
sky you'll come to me. In the shadows of the  
night well o'and, I'll louch your hand and then Soft-ly, as your love-ly eyes en-trust Our  
lips will meet a-gain IN THE BLUE OF EVE-NING, Night winds a-bove Whis-pering I love you  
and we will find ro-mance. IN THE BLUE OF EVE-NING.



## I'm LOOKING OVER A FOUR LEAF CLOVER - (H. Woods)

Moderato

**C** **Cm**

I'm look- ing o- ver a four leaf clo- ver that  
No need ex- plain- ing the one re- main- ing is

**D7** **G7**

I o- ver- looked be- fore One leaf is  
some- bod- y I a- dre

**(1)** **C** **Cm** **A7** **D**

sun- shine the sec- ond is rain Third is the

**(2)** **G7** **Dm** **Fm**

ros- es that grow in the lane I'm look- ing o- ver a

**C** **G7** **A7** **D7** **G7** **C**

four leaf clo- ver that I o- ver- looked ha- fore.

## I'M YOURS

(J. Green)

**E<sup>9</sup>** **Bbdm** **F7<sup>9</sup>** **B<sup>7</sup>** **E<sup>7</sup>** **Cdim** **F<sup>7</sup>** **B<sup>7</sup>**

Ash the sky a-bove and ask the earth be- low Why I'm so in love and why I love you so.  
When you went a- way you left a glow- ing spark. Try- ing to be gay is wait- ing in the dark.

**E<sup>9</sup>** **Cdim** **F<sup>7</sup>** **A<sup>9</sup>** **B<sup>7</sup>** **E<sup>7</sup>** **E<sup>b</sup>** **F7** **B<sup>7</sup>** **E<sup>7</sup>** **B<sup>7</sup>** **Bdim**

Could- n't tell you this: try dear, just Why dear I'm yours yours how hap- py  
I am on- ly what you make me, come take me, I'm

**Fm** **C7** **Fm** **B<sup>7</sup>** **E<sup>b</sup>** **B<sup>7</sup>** **B<sup>7</sup>** **E<sup>7</sup>** **E<sup>9</sup>** **E<sup>7</sup>** **E<sup>b</sup>** **Fm** **C7** **F<sup>7</sup>** **B<sup>7</sup>**

I would be to be- hind but now or sor- row with you. E ven that I knew to

**E<sup>b</sup>** **C<sup>7</sup>** **F<sup>7</sup>** **B<sup>7</sup>** **Gm** **B<sup>7</sup>** **E<sup>7</sup>** **B<sup>7</sup>** **F<sup>7</sup>** **B<sup>7</sup>**

mor- row You'd say we were through If we drift a- part, then I'll be lost a- lone.

**E<sup>b</sup>** **C<sup>7</sup>** **F<sup>7</sup>** **B<sup>7</sup>** **E<sup>7</sup>** **Cdim** **F<sup>7</sup>** **A<sup>9</sup>** **B<sup>7</sup>** **E<sup>7</sup>**

Though you use my heart just for a sleep- ing stone, How can I help dream- ing of you? I love you, I'm yours.

## IN A SENTIMENTAL MOOD

(Ellington-Mills-Kurtz)

**Dm** **F<sup>7</sup>** **G7** **Cm** **B<sup>b</sup>**

In A Sen- ti- men- tal Mood I can see the stars come thru my room  
On the wings of ev'ry kind Drifts a mel- o- dy so strange and sweet

**B<sup>b</sup>** **C7** **Dm** **D7** **Cm** **Gb7** **F<sup>7</sup>**

While your lov- ing at- ti- tude is like a flame that lights the gloom  
In this sen- ti- men- tal bliss you make my Par- a- disa com-

**(2.)** **F** **Ab7** **Db** **Bbm7** **Ebm** **Ab7**

plete Rose pet- als seem to fall it's all like a dream to call you

**Db** **Bb7** **E<sup>b</sup>7** **Ab7** **Db** **Bbm7** **Ebm** **Ab7**

mine My heart's a light- or thing since you made this night a thing it-

**C7** **tracet** **Dm** **F<sup>7</sup>** **G7** **Cm** **B<sup>b</sup>**

vine In A Sen- ti- men- tal Mood I'm with- in a world so heav- en- ly

**B<sup>b</sup>** **C7** **Dm** **D7** **Cm** **Gb7** **F<sup>7</sup>**

For I nev- er dreamt that you'd be lov- ing sen- ti- men- tal me

# I'M IN THE MOOD FOR LOVE

Moderato

34

I'm In The Mood For Love. Slap-ly be-cause you're near me  
Heav- an is in your eyes Bright as the stars we're un- der

Fun- ny, but when you're near me I'm In The Mood For Love. Love?  
Oh! Is it an- y won- der

My stop to think of wheth-er This lit- tle dream might fade?  
We've put our hearts to- geth- er Now we are one, I'm not a- fraid!

If there's a cloud a- bove. If it should rain well let it  
But for to- night, for- get it! I'm In The Mood For Love.

# I'M THRU WITH LOVE.

(Malneck-Livingston)

Moderato

I'm Thru With Love, I'll nev- er fall a- gain, Said 'A-  
I've locked my heart, I'll keep my feel- ings there I have

dieu" to love. "Don't ev- er call a- gain" For I must have you or  
stocked my heart with i- cy frig- i- daire, And I mean to care for }

no one, { And so I'm } Thru With Love.  
Be- cause I'm }

Love. Why did you lead me to think you could care,  
You did- n't need me, for you had your share, Of slaves a- round you to  
hound you and swear, with Deep e- mo- tion, de- vo- tion to you. Good-  
bye to Spring, and all it meant to me, It can  
nev- er bring the thing that used to be, For I must have you or  
no one, And so I'm Thru With Love.

## I'LL SEE YOU IN MY DREAMS

Moderato

I'll see you in my dreams  
 Hold you in my dreams, — Some- one took you  
 out of my arms; — Still I feel the thrill of your charms —  
 Lips that ones were mine — Ten- der  
 eyes that shine, — They will light my  
 way to- night. I'll see you in my dreams. —

## I Love You

Moderato

I love you, I love you, Is all that I can  
 say — I love you, I love you, The same old  
 words I'm say- ing in the same old way. I love you, I love  
 you. Three words that are di- vine. — And now, my  
 dear, I'm wait- ing to hear — The words that make you mine. —

## I'm Gettin' Sentimental Over You

Very Slow

Nev- er thought I'd fall. — But now I hear love- call, — I'm get- tin' sen- ti- ment- al ov- er  
 Things you say and do, — Just thrill me through and through, —  
 you, ment- al ov- er you, I thought I was hap- py, I could  
 live with- out love, — Now I must ad- mit love is all I'm think- ing of,  
 Won't you please be kind, And just make up your mind, That you'll be sweet and gen- tle, be  
 gen- tle with me. — Be- cause I'm sen- ti- ment- al ov- er you.

Moderately Slow

I'll GET BY \_\_\_\_\_ as long as I \_\_\_\_\_ have you. \_\_\_\_\_ Tho'  
 there be rain \_\_\_\_\_ and dark-ness too, \_\_\_\_\_ I'll not com-plain, \_\_\_\_\_ I'll  
 see it through. \_\_\_\_\_ The' I may \_\_\_\_\_ be for a-way \_\_\_\_\_ it's  
 true \_\_\_\_\_ Say, what care I. \_\_\_\_\_ dear I'll GET BY \_\_\_\_\_ As  
 long as I \_\_\_\_\_ have you: \_\_\_\_\_

I'll Never Be The Same

I'll Nev-er Be The Same { Stars have lost their mean-ing for me \_\_\_\_\_  
 { Noth-ing's what it once used to be \_\_\_\_\_  
 2. And when the song-birds that sing Tell me it's Spring I can't be-lieve their song  
 Once love was king \_\_\_\_\_ but kings can be wrong \_\_\_\_\_ I'll Nev-er Be The Same  
 There is such an ache in my heart \_\_\_\_\_ Nev-er be the same \_\_\_\_\_ since we're a-  
 part \_\_\_\_\_ The' there's a lot that a smile may hide I know down-deep in-  
 side I'll Nev-er Be The Same nev-er be the same a-gain

I'll Never Smile Again

Moderato

I'll NEVER SMILE A-GAIN Un-till I smile at you \_\_\_\_\_ I'll nev-er laugh a-gain \_\_\_\_\_  
 { love a-gain I'm so in love with you. \_\_\_\_\_ { thrill a-gain \_\_\_\_\_  
 \_\_\_\_\_ What good would it do? \_\_\_\_\_ For tears would fill my eyes My heart would re-a-  
 \_\_\_\_\_ to some-bo-dy \_\_\_\_\_ lize. That our ro-mance \_\_\_\_\_ is through. \_\_\_\_\_ new \_\_\_\_\_ with-  
 \_\_\_\_\_

## I KISS YOUR HAND MADAME

Andante moderato

In dreams I kiss your hand, Ma-dame, — Your dainty finger-tips — And while in Slumber —  
 land, Ma-dame, — I'm begging for your lips. — I have-n't an-y  
 right, Ma-dame, — To do the things I do, — Just when I hold you  
 tight, Ma-dame, — You van-ish with the night, Ma-dame. — In dreams I kiss your  
 hand Ma-dame. — And pray my dreams come true. —

## I'LL BE HOME FOR CHRISTMAS

Moderato

I'LL BE HOME FOR CHRIST-MAS, — You can plan on  
 me. — Please have snow and mis-tle-toe And  
 pre-sents on the tree. — Christ-mas Eve will  
 find me — Where the love-light gleams. — I'LL BE  
 HOME FOR CHRIST-MAS, If on-ly in my dreams. —

## I'LL BE YOURS (J'Attendrai)

Moderato

I'll Be Yours, — My world may be lone-ly but,  
 I'll wait — your re-turn. — I'll Be Yours, —  
 Yours for-ev-er and on-ly and while you're gone —  
 how I'll yearn. — You're in ev-'ry prayer, — ev-'ry  
 thought, ev-'ry dream, Dear, you're ev-'ry-where. — Come what  
 may, night and day, I'll Be Yours. —

## IF YOU WERE MINE

Musical score for 'If You Were Mine' in E-flat major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: 'IF YOU WERE MINE I could be a ruler of Kings, I would live for your love alone, And IF YOU WERE MINE I could do such wonderful things. I would give up all that I own. I'd say to a star, Stop where you are, light up my love's Yes, ev-en my heart ev-en my life, I'd trade it all for way, And ev-ry star a-bove you would o-bey, Say you, And think I was luck-y too, IF YOU WERE MINE.'

I HADN'T ANYONE TILL YOU (R. Noble) *slowly with expression*

Musical score for 'I Hadn't Anyone Till You' in E-flat major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: 'I HAD-N'T AN-Y-ONE TILL YOU, I was a lone-ly one love 'till you, I used to lie a-wake and won-der, If there could be, some-one in the wide world, Just made for me, Now I see And thru my lone-ly heart de-mand-ing it, Cu-pid took a hand in it, I HAD-N'T AN-Y-ONE TILL YOU.'

## I HEAR A RHAPSODY

Musical score for 'I Hear a Rhapsody' in E-flat major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: 'And when I hear you call so soft-ly to me, And when your spar-ling eyes are mil-ing at me, I don't hear a call at all skies I hear a rhap-so-dy. then soft thru the star-lit I hear a rhap-so-dy. My days are so blue when you're a-way. My heart looks for you, so can't you stay? My dar-ling hold me tight and whis-per to me then soft thru a star-ry night I hear a rhap-so-dy.'

## IF I HAD YOU

Moderato

Key: Bb, Time: 4/4. The score consists of two systems of music. The first system has two staves. The first staff has a treble clef and a key signature of two flats (Bb). The second staff has a bass clef. The melody is in the first staff, and the accompaniment is in the second staff. The lyrics are written below the staves. The second system also has two staves, continuing the melody and accompaniment. The lyrics continue below the staves. The tempo is marked 'Moderato'.

I could show the world how to smile, I could be glad all of the  
leave the old days be- hind, Leave all my pals, I'd nev- er  
while I could, change the grey skies to blue If I Had You.  
mind, start my life all a- new.

1. If I Had You. I could climb the snow capp'd moun- tains,  
Sail the might- y o- cean wide, I could cross the burn- ing des-ert,  
If I Had You by my side. I could be a king, dear, un-crown'd, Hum-ble or  
poor, rich or re- nowned. There is noth- ing I could-n't do If I Had You.

## I FOUND A MILLION DOLLAR BABY

Not fast

Key: F, Time: 4/4. The score consists of two systems of music. The first system has two staves. The first staff has a treble clef and a key signature of one flat (F). The second staff has a bass clef. The melody is in the first staff, and the accompaniment is in the second staff. The lyrics are written below the staves. The second system also has two staves, continuing the melody and accompaniment. The lyrics continue below the staves. The tempo is marked 'Not fast'.

It was a lucky A- pril show- er, It was the most conve- nient door,  
The rain con- tinued for an hour, I hung a round for three or four,  
I found A Mil- lion Dol- lar Ba- by In A Five And Ten Cent Store. Five and Ten Cent  
A- round a mil- lion dol- lar ba- by In a Store. She was sell- ing chi- na And when she made those eyes. I kept buy- ing  
chi- na un- til the crowd got wise In- ci- dent- ly, If you should run in- to a show- er,  
Just step in- side my cot- tage door And meet the mil- lion dol- lar ba- by From the Five and Ten Cent Store.

## IF WE CAN'T BE THE SAME OLD SWEETHEARTS -(J.V. Monaco)

Key: Bb, Time: 4/4. The score consists of two systems of music. The first system has two staves. The first staff has a treble clef and a key signature of two flats (Bb). The second staff has a bass clef. The melody is in the first staff, and the accompaniment is in the second staff. The lyrics are written below the staves. The second system also has two staves, continuing the melody and accompaniment. The lyrics continue below the staves.

If we can't be the same old sweet- hearts, Then we'll  
just be the same old friends, For I want some- one like you, Just to  
tell my trou- bles to, hap- pi- ness on you it all de-  
pends. For I've known you too long to for- get you, And my  
old dream of love nev- er ends, Tho I know you can't be mine, We will  
meet from time to time, And we'll just be the same old friends.

I Don't want to Walk Without You.

I — DON'T WANT TO WALK WITH-OUT YOU — by Walk — with-out my  
 arm a-bout you — Ba-by I thought the day you left — me be- hind.  
 I'd take a stroll and get — you right off my mind — but now I find — that  
 I — don't want to walk with- out the sun — shine. Why'd — you have to  
 turn off all that sun — shine? Oh, Ba-by please come back or you'll break my heart for  
 me. Cause I — DON'T WANT TO WALK WITH-OUT YOU, No, sir — ee.

## I DREAM OF YOU

I DREAM OF YOU! — more than you dream I do, — How can I  
 You're mean to me — more than you mean to be, — You just can't  
 prove to you — this love is real? — the way I feel —  
 — When I am close to you, — the world is far a- way) —  
 — The words that fill my heart — my lips can't seem to  
 say. I want you so — more than you'll ev- er know, —  
 — More than you dream I do, — I DREAM OF YOU. —

## If I Didn't Care

Moderato  
 If I did. nt care — more than words can say, — If I did. nt  
 would it be the same? Would my ev- ry  
 care, — would I feel this way? — If this is. nt love, — than may- be I'm  
 wrong: — But why do I. lie a- wake all night And dream all day long?  
 pray's be- gin and end with just your name? — And would I be sure that this is



# 27 I COVER THE WATERFRONT

Musical score for 'I Cover The Waterfront'. The score is written on four staves. The first staff contains the main melody with chords: Em7, A7, Am7, D7, G, GM7, E0, Am7, CM7, D7. The second staff has two first endings: 1. G, Bm7, E7 and 2. G, C, G. The third staff continues the melody with chords: G, Em, Bm7, E7, A, F#m, Bm7, E7, Am7, B7. The fourth staff concludes the piece with chords: Em7, A7, Am7, D7, G, GM7, E0, Am7, CM7, D7, G, G.

## Moderato I Don't Know Why

Musical score for 'I Don't Know Why' in Moderato tempo. The score is written on four staves. The first staff contains the main melody with lyrics: 'I don't know why I love you like I do, I don't know why ... I just'. The second staff continues the melody with lyrics: 'I don't know why you thrill me like you do, I don't know why ... you just'. The third staff continues the melody with lyrics: 'do. You never seem to want my romanc ing, The'. The fourth staff concludes the piece with lyrics: 'on - ly time you hold me is when we're danc - ing, I don't know why I love you like I do, I don't know why I just do.'.

## I Don't Want To Set The World On Fire

By Eddie Seiler Sol Marcus  
Bennie Benjemen and Eddie Durham

Musical score for 'I Don't Want To Set The World On Fire'. The score is written on six staves. The first staff contains the main melody with lyrics: 'I DON'T WANT TO SET THE WORLD ON FIRE I just want to start'. The second staff continues the melody with lyrics: 'a flame in your heart In my heart I have but one de - sire And that one is you'. The third staff continues the melody with lyrics: 'No oth - er will do I've lost all am - bi - tion for world ly ac - claim'. The fourth staff continues the melody with lyrics: 'I just want to be the one you love And with your ad - mis - sion that you feel the same'. The fifth staff continues the melody with lyrics: 'I'll have reached the goal I'm dream - ing of - be - lieve me! I DON'T WANT TO SET THE WORLD ON'. The sixth staff concludes the piece with lyrics: 'FIRE I just want to start a flame in your heart'.

## I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

C+67 F Fm C  
 Your eyes of blue, your kiss-es too, I nev-er knew what  
 You're tell-ing ev-ry one I know, I'm on your mind each  
 D7 G7 1. C Dm7 G7  
 they could do, I can't be-lieve that you're in love with me. —  
 place you go, They  
 2. C E7 Dm7 G E7  
 love with me. — I have al-ways placed you far a-  
 A7 D7 Am7 F D7 G7  
 bove me, I just can't im-ag-ine that you love  
 C+67 F Fm C  
 me; And af-ter all is said and done, To think that I'm the  
 D7 G7 C  
 luck-y one, I can't be-lieve that you're in love with me. —

## I Can't Get Started

Allegretto  
 C Dm7 G7 E7 Cm  
 I've flown a-round the world in a plane I've set-tled re-vol-u-tions in  
 A-round a golf course I'm un-der par, — And all the mov-ies want me to  
 Em tacet C Dm7 G7 1. C A7 D7 G7 2. C  
 Spain. The North Pole I have char-tered, But can't get start-ed with you. — you.  
 star. I've got a house, a show place, But I got no place with —  
 Em7 A7 Em7 A7 D Em7 Dm7 Em7 Dm7 G7  
 You're so su-preme Iyr-ics I write of you. Scheme just for a sight of you. Dream  
 Dm7 G7 C G Am7 D tacet C Dm7 G7  
 both day and night of you And what good does it do? In nine-teen-twenty-nine I sold short. — In Eng-land  
 E7 Cm Bm tacet C A7 Dm7 G7 C  
 Im pre-sen-ted at court, But you've got me down heart-ed 'cause I can't get start-ed with you.

## HOW SWEET YOU ARE (A. Schwartz) "Thank Your Lucky Stars"

HOW SWEET YOU ARE, how sweet you are, how  
sweet to know my heart can glow from  
dear your ten-der-ly smil-ing face, thru days all  
just the warmth of our first em-brace the world's a  
bit-ter and gray and grim, thru nights when  
love-li-er world by far  
ev-en the stars are dim; How when  
I re-mem-ber HOW SWEET YOU ARE.

## I CAN DREAM, CAN'T I? (S. Fain), "Right This Way"

I can see, no mat-ter how near you'll be,  
I'm a-ware my heart is a sad af-fair.  
You'll nev-er be-long to me. But I can dream; can't I?  
There's much dis-il-lu-sion there,  
Can't I pre-tend that I'm locked in the band of your em-brace,  
For dreams are just like wine, And I am drunk with mine.  
can't I? Can't I a-dore you al-though we are o-ceans a-  
part? I can't make you o-pen your heart, But I can dream, can't I?

## I CAN'T BEGIN TO TELL YOU

I CAN'T BEGIN TO TELL YOU

# HONEY

Moderately

24

I'm in love with you Hon-ey, Say you love me too

Hon-ey No one else will do, Hon-ey, Seems

fun-ny, but it's true. Loved you from the start,

Hon-ey, Bless your lit-tle heart, Hon-ey,

Ev-'ry day would be so sun-ny. Hon-ey, with you.

## How Am I To Know?

Valse lento

Oh. How Am I To Know? if it's real-ly love That found its way here, Oh. How Am I To

Know? will it lin-ger on and leave me then, I dare not guess at this strange happi-

ness. for Oh. How Am I To Know? can it be that love has come to stay here.

## HOW ARE THINGS IN GLOCCA MORRA

How are things in Gloc-ca Mor-ra? Is that lit-tle brook still leaping there? - wil-low tree still weeping there?

Does it still run down to Don-ny-cove? Through Kil-ly-begs, Kil-

Does that lad die with the twink-ling eye -

ker-ry and Kil-dare? Come whist-ling by and does he walk a-way, Sad and

dream-y there not to see me there? So I ask each weep-in'

wil-low and each brook a-long the way, And each lad that comes a-

whist-ling Too-ra-lay How are things in Gloc-ca Mor-ra this fine day?

## HEART AND SOUL

Heart and soul — I fell in love with you. Heart and Soul — the way a fool would do. Mad - ly —  
 — be-cause you held me tight — and stole a kiss in the night Heart and Soul — I begged to be a - dored,  
 — last can stroll — and tumbled o-ver board. Glad - ly — that mag - ic night we kissed — third in the  
 moon - light. Oh! but your lips were thrill - ing. Much too thrill - ing. Nev - er be-fore were mine so  
 strong - ly will - ing. But now I see — what one — heart can do. Look at me —  
 — it's got me lov - ing you. Mad - ly — that lit - tle kiss you stole. Hold all my heart and Soul.

## Hold Me

Slowly  
 Hold Me — Hon - ey won't you Hold Me — Hold Me — Nev - er let me  
 Thrill me — Let your kiss es thrill me — Just like — you a - lone can  
 go — Take me — Hon - ey won't you take me — Nev - er to for -  
 do —  
 Take me — 'Cause I love you so — Hold Me —  
 Tan - der - ly en - fold me — Nev - er try to Hold Me — from you.

## Home

Slowly  
 When shad - ows fall And trees whis - per day is end - ing,  
 When crick - ets call. My heart is for - ev - er yearn - ing,  
 My thoughts are ev - er wend - ing HOME turn - ing HOME.  
 Once more to be re -  
 When the hills con - ceal the set - ting sun, Stars be - gin a -  
 peep - ing one by one. Night cov - ers all And, though for - tune may for -  
 take me, Sweet dreams will ev - er take me HOME.

# HANDS ACROSS THE TABLE-

22

Hands a- cross the ta- ble, while the lights are  
low, Tho' you hush your lips, your fin- ger tips  
Tell me all I want to know, Hands a- cross the  
ta- ble meet so ten- der- ly, And they  
say, in their lit- tle way, that you be- long to me.

## HARBOR LIGHTS

I saw the Har- bor Lights | They on- ly told me we were part- ing  
I watch'd the | How could I help if tears were starting?  
the same old Har- bor Lights That once brought you to me. 1. Eb 2. Eb  
good bye to ten- der nights Be- side the sil- very sea. —  
I longed to hold you near and kiss you just once more, —  
But you were on the ship and I was on the shore —  
Now I know lone- ly nights For all the while my heart is whis- pering  
Some oth- er Har- bor Lights Will steal your love from me.

## HAUNTED HEART

In the night — the we're a- part — There's a ghost of  
Haunt- ed heart — won't let me be — Dreams re- past a  
you with- in my haunt- ed heart, — Ghost of you — my  
sweet but lone- ly song to 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 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2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2

GHOST OF A CHANCE, A - (V. Young)

**Moderato cantabile**

I need your love so bad-ly, I love you, oh, so sad-ly, But  
 I thought at last I'd found you, But oth-er loves sur-round you, And-  
 I Don't Stand A Ghost Of A Chance With You! You-  
 If you'd sur-render just for a tend-er kiss or two,-  
 You might dis-cov-er, that I'm the lov-er meant for you, And  
 I'd be true, But what's the good of schem-ing, I know I must be  
 dream-ing, For I Don't Stand A Ghost Of A Chance With You!

GOOD NIGHT SWEETHEART - (Noble-Campbell) Moderate

**Moderate**

Good Night Sweet-heart, Till we meet to- mor- row  
Tho' I'm not be- side you

Good Night Sweet-heart, Sleep will ban- ish sor- row  
Still my love will guide you

There and there in- my make us for- ever

But with the dawn, a new day is born So I'll say

Dreams en- fold you, in each one I'll hold you

Good Night Sweet-heart, good night.

**GUILTY** (Kahn-Akst-Whiting)

## Moderato

Is it a sin, — Is it a crime — Lov-ing you, dear, like I do? —  
May-be I'm wrong — dream-ing of you — dream-ing the lone-ly night thru.

If it's a crime then I'm Guil-ty, Guilty of lov-ing you. — Guil-ty of dream-ing of  
you. What can I do, — What can I say, — Af-ter I've tak-en the blame?

You say you're thru, You'll go your way But I'll al-ways feel — just the same.  
May-be I'm right — may-be I'm wrong — Lov-ing you, dear, — like I do, —

If it's a crime — then I'm Guil-ty, Guil-ty of lov-ing you.

# FOR ALL WE KNOW

Andante Moderato

20

For all we know { we may nev- er meet a- gain,  
This may on- ly be a dream, We  
fore you go Make this mo- ment sweet a- gain, We  
come and go Like a rip- ple on a stream, So  
won't say "Good- night" Un- til the last min- ute, I'll  
hold out my hand And my heart will be in it.  
love me to- night, To- mor- row was made for some, To-  
mor- row may nev- er come. For all we know.

# GARDEN IN THE RAIN, #1

Moderato

'Twas just A GAR- DEN IN THE RAIN, Close to a  
The rain- drops kissed the flow- er beds, The blue- boms  
lit- tle leaf- y lane, A touch of col- or 'neath skies of grey. —  
raised their thirsty heads, A per- fumed thank you they seemed to  
say. — Sure- ly here was charm be- yond com- pare to  
view. May- be it was just that : was there with  
you. 'Twas just A Gar- den In The Rain, But then the  
sun came out a- gain And sent us hap- pi- ly on our way.

# GET OUT OF TOWN

Get out of town — Be- fore it's too late, my love! — Get out of town, —  
Be good to me, please — Why wish me harm? — Why not re-  
tire to a farm And be con- tent- ed to charm The birds off the trees? —  
Just dis- ap- pear, — I care for you much too much, — And when you are near, —  
Close to me, dear, We touch too much. The thrill when we meet Is so bit- ter sweet that,  
dar- ling, it's getting me down. — So on your next, get out, Get out of town.



# 19 FADED SUMMER LOVE, A

(P. Baxter)

Andante moderato

Leaves come tumbling down, Round my head, Some of them are brown, Some are red, -  
Sway-ing high a-bove in the trees, They were so in love with the breeze,  
Beau-ti-ful to see, But re-mind-ing me of a fad-ed sum-mer love. -  
Now the au-tumn wind brings to them the end of a fad-ed sum-mer love. -  
I'm like the poor leaves that swayed with the breeze, I thought that life was  
sweet. You are the sweet breeze that tried hard to please, Then swept me off my  
feet. Sum-mer morn-ing dew turns to frost, Leaves that once were new Pay the cost,  
Beau-ti-ful to see, But re-mind-ing me of a fad-ed sum-mer love. -

## FAREWELL TO ARMS

(Wrubel-Silver)

Moderato

Fare-well to arms, - to arms that ca-ressed me, - Good-bye to  
love that once was mine - Fare-well to lips - that ten-der-ly  
kissed me, - Good-bye to dreams that were di-vine. - No mat-ter  
where I go, - My heart will be with you, - No mat-ter  
where you are - I'll al-ways wor-ship you, - And so fare-well -  
to arms that ca-ressed me, - Fare-well to arms. - Fare-well to love.

## FOOLS RUSH IN

(R. Bloom)

Slowly

Fools Rush In - where an-gels fear to tread, - and so I come to you, my love, -  
where wisemen nev-er go, - but wise men nev-er fall in love -  
my heart a-bove my head. - Though I see - the dan-ger  
so how are they to there, - If theres a chance for me - then I don't care. -  
know? - When we met - I felt my life be-gin; -  
So o-pen up your heart and let - this fool rush in.

**EMBRACEABLE YOU** from *Girl Crazy* Rhythmically - (ASCAP) W. Ira Gerstwin M. George Gerstwin

1 8

G Cdim D7 C Ddim D7 Am  
 F7 Em-brace me, Mysweet em-brace-a-ble you! Em7 Em-brace me, F#7  
 Bm You ir-re-place-a-ble you! Just one look at you, my heart grew  
 Bb.5 D E7 D Ddim A7 G D7 G D7  
 tip-sy in me, You and you alone bring out the gyp-sy in me!  
 C Cdim D7 Ddim D7 Am  
 F7 D7 G7 G7 G7 C A -bove all  
 I love all the man-y charms a-bout you; A -bove all  
 Em I want my arms a-bout you. Don't be a naugh-ty ba-by,  
 Eb.5 G Em G D7 G  
 Come to pa-pa, Come to pa-pa, do! Mysweet em-brace-a-ble you!

**EVERYTHING HAPPENS TO ME** (M. Dennis) Slow rhythm

Cm9 F9 Cm7 Dm7 Bdim Cm7 F+  
 make a date for golf and you can bet your life it rains I try to give a party and the  
 Fm6 G7 Ddim Cm Dm7 G7 B7 Bb  
 nev-er miss a thing, I've had the meas-les and the mumps, and ev-ry time I play an ace my  
 guy up stairs com-plain, I guess I'll go thru life just catchin' colds and missin' trains EV-RY-THING HAPPENS TO ME  
 Part-ner al-ways lumps, I guess I'm just a fool who nev-er looks be-fore he jumps.  
 Cm7 B7 F#6 Em7 Bb+ Ebmaj9 Eb6  
 EV-RY-THING HAP-PENS TO ME. At first my heart tho't you could break this junk for me, that.  
 Fm7 Bb7 Ebmaj9 Eb6 Em7 A7+ Dmaj9 D6  
 love would turn the trick to end des-pair, But now I just can't fool this head that thinks for me, I've  
 Gm D7 Gm7 C7 Cm7 F7 Cm9 F9 Cm7 Dm7 Bdim Cm7 F  
 mort-gaged all my cas-tles in the air I've tel-e-graphed and phoned I send an 'Air-mail Special' too, Your answer was 'Goody' had there not  
 Fm6 G7 Ddim Cm Dm7 G7 Cm7 Bb6  
 ev-en pos-tage due, I fell in love just once and then it had to be with you. EV-RY-THING HAPPENS TO ME.

**EV'RY TIME WE SAY GOODBYE** (PORTER) "Seven Lively Arts"

Eb Cm Eb Cm Eb Cm Fm7 Bb7  
 Ev-'ry time we say good-bye I die a lit-tle  
 when you're near there's such an air of Spring a-bout it  
 Eb Bb7 Gb Bb7 Eb Bb7 1. Abm  
 Ev-'ry time we say good-bye I won-der why a lit-tle,  
 I can hear a lark some-where be-gin to  
 (1.) Eb Cdim Bb7 Ab  
 Why the gods a-bove me Who must be in the know  
 (1.) Abm Eb Cdim Bbm Bb7  
 Think so lit-tle of me They al-low you to go  
 2. Abm Abm Eb Cdim Bb7 Eb7 Ab  
 sing a-bout it, There's no love song fin-er, But how strange the change from  
 Abm Eb C7 F7 Bb7 Eb  
 ma-jor to mi-nor Ev-'ry time we say good-bye.

DO YOU EVER THINK OF ME

Handwritten musical score for the song "DO YOU EVER THINK OF ME". The score is written on four staves, each with a treble clef. The key signature is E-flat major (two flats). The time signature is 4/4. The melody is written in eighth and quarter notes. The chord symbols are: Eb, Bb7, G°, Bb7, Eb, C°, Eb, Eb7, Ab, Bb7, Eb, Bb7, Eb.

**DREAM**

when you're feel- ing blue,

That's the thing to do. Just watch the smoke-rings

rise in the air, You'll find your share of mem- o- ries there.

So DREAM when the day is thru,

and they might come true, Things nev- er are as

bad as they seem, So DREAM, DREAM, DREAM.

EAST OF THE SUN

Slow

EAST OF THE SUN and west of the moon, We'll build a dream-house of  
love, dear. Near to the sun in the day, Near to the moon at night, We'll  
live in a love-ly way, dear, Liv-ing on love and pale moonlight, just you and I, For-  
ev-er and a day, Love will not die, We'll keep it that way,  
Up a-mong the stars we'll find, A har-mo-ny of life too love-ly tune, East of the sun and  
west of the moon, dear. EAST OF THE SUN and west of the moon.

# DOLORES

16

How I love the kisses of Do-lo-res Ay, ay, ay Do-  
I would die to be with my Do-lo-res Ay, ay, ay Do-  
lo-res: Not Ma-ma or Em-l-y or Dor-is  
lo-res: Was made to ser-e-ve Do-lo-res  
On-ly my Do-lo-res: From a bal-co-ny  
Cho-ry: Just like the eyes like  
bove me She whis-pers "Love me" and throws a rose,  
moon-tide A voice like mu-sic, and lips like  
Ah, but she is twice as love-ly as the rose she throws!  
wine. What a break if I could have Do-lo-res. Mine all mine.

## DON'T BLAME ME

Don't Blame Me for fall-ing in love with you I'm  
Can't you see when you do the things you do! If  
un-der your spell But how can I help it! Don't Blame Me! Don't Blame  
I can't con-veal, the thrill that I'm feel-ing  
Me. I can't help it if that dog-goned moon a-bove  
Makes me need, some-one like you to love!  
Blame your kiss, as sweet as a kiss can be And  
blame all your charms, that melt in my arms but Don't Blame Me.

## DON'T TAKE YOUR LOVE FROM ME

Tear a star from out the sky and the sky feels blue  
Would you take the wings from birds so that they can't fly,  
Tear a pet-al from a rose and the rose weeps too.  
Would you take the o-cean's roar and leave  
Take your heart a-way from mine and mine will sure-ly break, my  
life is yours to make, so please keep the spark a-wake. Just a sight  
All this your heart won't let you do, this is what I  
beg of you, DON'T TAKE YOUR LOVE FROM ME.

## DEEP NIGHT

Moderato

Em E F E F F Fm

Deep night stars in the sky a - bove, Moon - light  
 C G7 C Em E F E  
 light-ing our place of love. Night - winds seem to have gone to rest,  
 F E Em C G7 C D7 G7  
 Two eyes bright-ly with love are gleam-ing, Come to my arms my  
 Em G7 C D7 G7 D Em Dm  
 dar-ling, my sweet-heart, my own. Vow that you love me al-ways, and be mine a-  
 D7 Em F E F F  
 lone. Deep night whis-per-ing trees a - bove, Kind night  
 C G Am Am7 D7 C G G7 C  
 bring-ing you near-er, dear-er and dear-er, Deep night deep in the arms of love.

## DEEP PURPLE

Slowly

F Cdim Gm

When the Deep Pur-ple falls o-ver sleep-y gar-den  
 In the still of the night once a-gain I hold you  
 C7 F Gm D7  
 walls, and the stars be-gin to flick-er in the sky,  
 tight, Tho' you're gone, your love lives on when moon-light beams,  
 Gm Bbm F  
 Thru the mist of a mem-o-ry you wan-der  
 And as long as my heart will beat, Lov-er, we'll  
 1. Ddim C7 G7 F  
 e back to me, breath-ing my name with a sigh,  
 2. Ddim Cm7 C7 F  
 al-ways meet here in my Deep Pur-ple dreams.

## DID I REMEMBER

(W. Donaldson)

Moderato

Em D7 Fm7

Did I Re-mem-ber to tell you I a-  
 Bb7 Fm7 Bb7 Eb Bb7  
 dore you, And I am liv-ing for you a- lone?  
 out you, And just how mad a- bout you  
 Eb9 C7 Fm G7  
 I've grown? You were in my arms and that was  
 Cm D7  
 all I knew We were a- lone, we two, What did I  
 G D Bb7 Eb D7 Fm7  
 say to you? Did I Re-mem-ber to tell you I a-  
 Bb7 Fm7 Bb7 Eb  
 dore you, And pray for-ev-er more you are mine?

# DARN THAT DREAM

Slowly

G Eb7 Am7 B7 Em Am

Darn That Dream I dream each night, you say you love me and you  
Darn your lips and darn your eyes, they lift me high a-bove the

Dm6 E7 Am7 F7 G Gdim Am7 1. Ab7 G D7

hold me tight But when I a- wake you're out of sight, oh Darn That Dream.  
moon- lit skies; then I tum- ble out of Par- a- dise,

2. D-57 G Eb Cm Fm7 Bb+ Eb 1 B7

That Dream. Darn that one track mind of mine, it can't un- der-stand that

Fm7 Bb7 Eb Cm Gm Am7 D7

you don't care. Just to change the mood I'm in, I'd wel- come a nice- old

Eb7 D7 G Eb7 Am7 B7 Em Am

night-mare. Darn That Dream and bless it too, with- out that dream, I nev-er

Dm6 E7 Am7 F7 G Gdim Am7 D-57 G

would have you. But it haunts me and it won't come true, oh Darn That Dream.

# DAY BY DAY

Moderately Slow

Am7 D7

DAY BY DAY I'm fall- ing more in love with you, And  
you're mak- ing all my dreams come true, So

G 1. Em7 E7

Day By Day my love seems to grow, There  
come what say I want you to

1. Am B7 Em

1. a- rit. me y and to my de- vo- tion, It's

1. Am7 E7

deep- er dear by far than an- y o- cean, I find that

2. Dm E7 Am7 D7 G Em

know I'm yours a- lone and I'm in love to

E7 Am7 D7 G

stay, As we go through the years, DAY BY DAY.

# DEAREST ( You're The Nearest To My Heart)

Gm6 Cdim Fm6

Dear- est I love you al- ways think

Gdim Fm Bb7 Ab

of you First thing each morn- ing and last thing at night

D7 Gm Bb7 G7

You're in my sight guid- ing me right be- lieve me

Gm6 Cdim Fm6

Dear- est I'm learn- ing Why I've been

Gdim Fm Bb7 E7 G7 C7

yearn- ing I'm on- ly hop- ing that we'll nev- er part

Fm C7 Fm Bb7 Eb

Dear- est you're the near- est to my heart.

## CUDDLE UP A LITTLE CLOSER - (K. Hoschna)

Moderato

Cud- dle up a lit- tle clo- ser, Lov- ey mine,  
 Cud- dle up and be my lit- tle cling- ing vine.  
 Like to feel your cheek so ro- sy, Like to make you com- fy, co- zy  
 'Cause I love from head to toe- sy Lov- ey mine.

## CYNTHIA'S IN LOVE

Chorus:  
 1. Eb C7 2. Eb Eb+ Ab Bb7  
 Verse:  
 Eb C7 Fm B7 Bb7 C7  
 Fm7 Bb7 Eb C° Fm7  
 Bb7 3 Eb

## DARLING JE VOUS AIME BEAUCOUP

Moderato

Dar- ling, Je vous aime beau- coup, Je ne sais pas What to do,  
 Morn- ing, noon and night- time too, Tou- jours vous d'ring What you do,  
 You know, you've com- plete- ly stol- en my heart. felt right from the  
 start. Ah, Cher- ie! my love for you is tres, tres fort.  
 Wish my French were good e- nough, I'd tell you So much more,  
 But I hope that you com- pre- All the things you mean to me,  
 Dar- ling, je vous aime beau- coup, I love you, yes, I do.

# Cocktails For Two

12

Moderato

In some-what-ed ren-des - vous, That over-look the A - ve - nue, With some-one sharing a de -  
light - ful chat, of this and that and Cocktails for two, As we en-joy a cig - a - rette, -  
- To some ex-qui-site cham-pan - nette, Two hands were not only to meet Be - neath a ser - vi - ette, with  
Cocktails for two, My head may go reel - ing, But my heart will be o - be - di - ent,  
With in - ter - cat - ing kisses For the prin - ci - pal in - gen - di - ent, Most any af - ter - noon at five -  
- Will be so glad when both - a - live, There may be for time will com - plete her plan, that all be - gan with cocktails for two, -

## COTTAGE FOR SALE, A

(W. Robison)

Moderato

Our lit - tle dream cas - tle with ev - 'ry dream gone, Is lone - ly and si - lent, The  
The lawn we were proud of is wav - ing in hay, Our beau - ti - ful gar - den has  
shades are all drawn, And my heart is heav - y as I gaze up - on - 'A Cot - tage For  
with - ered a - way, Where you plant - ed ros - es The weeds seem to say  
Sale, 'A Cot - tage For Sale, From ev - 'ry sin - gle win - dow, I see your face,  
But when I reach a win - dow, There's emp - ty space. The key's in the mail box the  
same as be - fore, But no one is wait - ing for me an - y more, The  
end of our sto - ry is told on the door - A Cot - tage For Sale.

## CROSS YOUR HEART

Cross your heart and hope to die That you'll be true And so will I, For  
ev - er and for - ev - er and a day! nev - er will you  
ev - er get a - way! Morn - ings we will kiss good - bye, At  
eve - ning kiss hel - lo, Sun - days we will nev - er be a -  
part, Sweet - heart. Let it rain! The sun will shine If I am yours and  
you are mine for - ev - er and for - ev - er cross your heart



# Chlo - E

In a tragic manner  
tacet

Chlo - e!

Chlo - e! Some-one call - in',

no re - sly, Night shades fall - in', hear him sigh, Chlo - e!

Chlo - e! Emp - ty spec - es meet his eyes, Emp - ty arms out -

street ched, He cry - in' Through the black of night, I got to go where you are If it's

wrong or right, I got to go where you are I'll roam through the dis - mal swamp-land

search - ing for you 'Cause if you are lost there Let me be there too

Through the smoke and flame, I got to go where you are For no place could be too

far where you are Aint no chains can bind you, If you

live, I'll find you, Love is call - ing me - I got to go where you are.

## CLOSE TO YOU

CLOSE TO YOU I will al - ways stay, CLOSE TO  
me Sharing your car - ees Can't you

YOU see Though you're far a - way, You'll al - ways be near  
You're my hap - pi - ness. Where - ev - er you go

As though you were here by my side, No mat - ter where

In my dreams I'll find you there Close to too, What can I do? It

on - ly wants to be CLOSE TO YOU.

# BY THE RIVER SAINTE MARIE - (H. Warren)

Moderate

10

I left her By The Riv-er Sainte Ma-rie We  
The An-ge-ls rang out up-on the sea I  
pledged our love un-till e-ter-ni-ty A-  
saw her kneel and say a prayer for me  
long the pebbly path-way from her door We  
kissed and then we kissed a-gain and part-ed on the shore.  
When win-ter's gone and spring is on  
I'll meet her By The Riv-er Sainte Ma-rie.

## CAN'T WE BE FRIENDS

Andantino

I thought I'd found the map of my dreams. Now it seems This is how the story  
I thought for once it couldn't go wrong. Not for long! I can see the way this  
ends: He's going to turn me down and say, 'Can't we be friends?'  
Nev-er a-gain! Through with love, Through with men! They play their game with-out shame,  
and who's to blame? I thought I'd found a man I could trust, What a bust!  
This is how the story ends: He's going to turn me down and say, 'Can't we be friends?'

## Carolina In The Morning

Brightly

Nothing could be finer than to be in Car-o-lin-a in the morn-ing,  
Strolling with my girl-ie where the dew is pearl-y ear-ly in the morn-ing,  
No one could be sweeter than my sweetie when I meet her in the morn-ing,  
But-ter-flies all flut-ter up and kiss each lit-tle but-ter-cup at dawn-ing,  
Where the morn-ing glo-ries Twirl around the door While-per-ing pret-ty sto-ries  
I long-to hear once more ing, If I had A-lad-din's lamp for on-ly a day I'd make a wish and  
here's what I'd say: Nothing could be finer than to be in Car-o-lin-a in the morn-ing.

# BUT BEAUTIFUL

# "The Road To Rio"

Love is sun-ny or it's sad Or it's qui-et or it's  
 tear-ful or it's gay, It's a prob-lem or it's  
 mad. } It's a good thing or it's bad, } BUT. BEAU-TI-FUL.  
 play. } heart-ache eith-er way. }

1. Beau-ti-ful to take a chance and if you fall, you  
 fall And I'm think-ing I would-n't mind at all.  
 2. And I'm think-ing if you were mine I'd nev-er let you  
 go And that woul be BUT BEAU-TI-FUL I know.

# BY A WATERFALL

# "Footlight Parade"

By A WA-TER-FALL, I'm call-ing you-oo-oo-oo, We can share it all  
 be-neath a ceil-ing of blue We'll spend a hea-ven-ly  
 day, Here where the whis-per-ing wa-ters play.  
 There's a whip-poor-will that's call-ing you-oo-oo-oo, By A WA-TER FALL  
 he's dream-ing too. There's a ma-gic mel-o-dy, Moth-er  
 Na-ture sings to me. Be-side a wa-ter-fall with you.

# By The Light Of The Silvery Moon

By the light of the sil-ve-ry moon  
 I want to spoon To my hon-ey-ill croon love's  
 tune Hon-ey moon keep a shin-ing in  
 June Your sil-very beams will bring love dreams We'll be cud-dling  
 soon By the sil-ver-y moon.

# BODY AND SOUL

Molto moderato (slowly)

My heart is sad and lone-ly for you I sigh, for you dear, on-ly.  
I spend my days in, long-ing And wondering why it's me you're wronging.

Why have-n't you seen me? I'm all for you Body, and soul!  
Soul! I can't be-lieve it, It's hard to con-ceive it That you'd be a-way re-mak-

Are you pre-tend-ing it looks like the end-ing Un-less I could have one more chance to prove dear,  
My life a wreck you're mak-ing. You know I'm yours for just the tak-ing, I'd gladly sur-

ren-der my self to you, Body and Soul!

# BOULEVARD OF BROKEN DREAMS

Moulin Rouge

I walk a-long the street of sor-row The Bou-le-vard of Brok-en Dreams  
mor-row When you be-hold your shattered schemes,

Where Gig-o-lo and Gig-o-lette can take a kiss with-out re-gret So they be-come the broken  
And Gig-o-lo and Gig-o-lette wake up to find their re-grets yet With no re-ward of brok-en

dreams You laugh to-night and cry to- dreams Here is where you'll al-ways  
find me Al-ways walk-ing up and down But I left my soul be-hind me

In an old Ca-the-dral town The joy that you find here you bor-row You can not keep it long it  
De-mo But Gig-o-lo and Gig-o-lette still sing a song and dance long The Bou-le-vard of Brok-en Dreams

# BROADWAY MELODY

Moderato

Don't bring a frown to old Broad-way You've got to  
clown on Broad-way, Your troub-les there are out of  
style, For Broad-way al-ways wears a smile, A  
mil-lion lights they flick-er there, A mil-lion hearts beat  
quick-er there No skies of grey on the great White Jay  
That's the Broad-way Mel-o-dy.

# Blue Moon

*Moderato*

Blue Moon you saw me stand-ing a-lone  
 With-out a dream in my heart With-out a love of my own  
 Blue Moon you knew just what I was there  
 for you heard me say-ing a pray'r for  
 some-one I real-ly could care for And then there  
 sud-den-ly ap-peared be-fore me The on-ly one my arms will ev-er  
 hold I heard some-bod-y whis-per Please a-dore me. And when I  
 looked, the moon-had turned to gold! Blue Moon!  
 Now I'm no long-er a-lone With-out a dream in my heart  
 With-out a love of my own.

## BLUES SERENADE, A

*Slow*

If there is a Cin-der-el-la look-ing for a stead-y fel-la,  
 Toss at night up-on my pil-low, mourn-ful as a weep-ing wil-low,  
 Lis-ten to my ser-en-ade in blue, blue,  
 haunt-ed by my ser-en-ade in blue,  
 why must I go on dream-ing of an im-ag-in-ar-y  
 love? Wish I had some-one to sing to, one that I could kiss and cling to,  
 no one hears my ser-en-ade in blue.

# BIDIN' MY TIME (G. Gershwin) "Girl Crazy" Moderato

But I'm Bid-in' My Time; 'Cause that's the kind-a guy I'm, While  
other folks go ditty I keep bus-y Bid-in' My Time. Next year,  
next year, Some-thin's bound to hap-pen; This year, this year,  
I'll just keep on nap-pin', And Bid-in' My time 'Cause that's the kind-a guy  
I'm. There's no re-gret-tin' When I'm out-tin' Bid-in' My Time.

## BLUE (And Broken Hearted)

Moderato

Blue be- cause we're part- ed, Blue and brok- en  
heart- ed, There was a time I was jol- ly, You know the  
reas- on I'm sad- en- ed, Blue and oh so lone-  
ly, True, I want you on- ly, We made a  
blun- der, and lots of times I won- der if you're blue too.

## BLUE CHAMPAGNE (Watts-Ryerason)

BLUE CHAM-PAGNE - Pur- ple shad-ows and BLUE CHAM-PAGNE -  
bub- bles rise - like a foun- tain be- fore my eyes  
with the ech-oes that still remain I keep a blue ren- dazvous  
and they sud- den- ly crist- al-ize - to form a vis- ion of you  
All the plans we started all the songs we sang each lit- tle dream we knew  
seems to o- ver take me like a boom- er- ang Blue is the spar- kle  
gone is the tang each old re- frain keeps re- turn- ing as I re- main  
With my mem'-ries and BLUE CHAMPAGNE to toast the dream that was you -

## BELLS OF ST. MARY'S, THE

(A. E. Adams)

Moderato

The Bells of St. Mary's, hear they are  
call-ing The young loves the true loves Who come from the  
sea, and so my be- lov- ed When red leaves are  
fall- ing, The love- bells shall ring out, ring out For  
you and me. The you and me.

## BE STILL, MY HEART

(Flynn-Egan)

Moderato

BE STILL, MY HEART! I can tell who's knocking at my door, Love has come to say that we must  
part. BE STILL, MY HEART! JUST lies BE STILL, MY HEART He hears the  
rum- bling of a drum, it bids him come, and he must go He's leav- ing  
me and leav- ing you for some one new, and though we'll miss him so, we'll  
nev- er let him know Don't cry, my heart, Be- on though our love has gone a-  
way, He'll be com- ing back to us some day BE STILL, MY HEART.

## BEYOND THE BLUE HORIZON

(Whiting-Harling)

Be- yond the blue ho- ri- zon, beau- ti- ful day, Good- bye to things that  
bore me, Joy is wait- ing for me, I see a new ho- ri- zon My life has  
on- ly be- gun Be- yond The Blue Ho- ri- zon Lies a re- - ing sun.

Chords: C, F#0, Dm7, G7, G#0, Dm, Am, C, D9, Fm6, F#0, Dm7, G, G+, C, A, A7+5, D7, G+, A#m6, C, Am6, B7, E, F, E, B7-5, E, F6, B7, Cm6, D7, G, A6, G6, Ab7, G, Eb7, D7, G, Fm6, G7, Am7, C#0, Dm7, G7, G#0, Dm, Am, C, Am6, Fm6, C, A7+5, D7, G+, Am6, C, Db7, Dm, Db7, C, Db7, C, Db7, Dm, C.

# **BALI HA'I (R. Rodgers) "South Pacific"**

**BALI HA'I (R. Rodgers) "South Pacific"** Moderate

Be- li Ha'i { say call you an- y night, An- y day. In your  
will whis- per On the wind of the seas. Here an

heart. you'll hear it call you! Come a- way, Come a- way. Your  
I, — Your spe- cial is- land, Come to me, come to me. Your

own spe- cial hopes, Your own spe- cial dreams bloom on the

hill-side And shine in the streams. If you try, You'll find me Where the

sky Meets the sea. Here am I — Your spe- cial is- land, Come to

me. Come to me. Be- li Ha'i, Be- li Ha'i, Be- li Ha'i, Be- li Ha'i.



## ASK ANYONE WHO KNOWS

Slowly  
Cdim Bb7

There is no shore with-out an o-cean, } ASK AN- Y- ONE WHO KNOWS,  
A sigh can mean a sweet be- gin-ning, }

1. Bb7 Eb

There is no love with-out de- vo-tion, ASK AN- Y- ONE WHO KNOWS. A  
It's love that keeps the whole world spinning And heav- en

1. Ab Eb C7 Fm7 Bb7 Eb Fm7 G7

Or I ill stray, lose its way if it can't come true. Night and day  
1. Cm F7 Bb7 2. G7 Cm Eb7

all my dreams are so de- pend-ent on you. on- ly knows,  
Ab Adim Eb C7 Fm7 Bb7+5 Bb7

have no heart when we're a- part, It leaves me when you go.  
Eb C7 Fm7 Bb7 Eb

And dar- ling if you don't be- lieve me, ASK AN- Y- ONE WHO KNOWS.

## AS TIME GOES BY

"Casablanca"

Fm7 Bb7 Bbm7 Eb7 Eb Bb+ Eb

You must re- mem-ber this, a kiss is still a kiss, A sigh is just a sigh;  
when two lov-ers woo, they still say "I love you," On that you can re- ly;

Gm F7 Bb7 Fm7 Bb7 Eb

The fun- da- men- tal things ap- py, AS TIME GOES BY. And  
No mat-ter what the fu- ture brings AS TIME GOES BY.

By. Moon- light and love... songs nev-er out of date, Hearts full of pas- sion,  
Adim Cm Ab7 F7

jeal-ous-y and hate, Wo- man needs man - and man must have his male, That  
Bb7 Edim Eb7 Fm7 Bb7 Bb7 Bb7

no one can de- ny. It's still the same old sto-ry, a fight for love and glo-ry, A  
Eb Bb+ Eb Gm F7 Eb Edim Fm7 Bb7 Bb+ Eb

case of do or die! The world will al-ways wel- come lov-ers, AS TIME GOES BY.

## AUF WIEDERSEHEN, MY DEAR -

F+ Gm F+ Cm Ab

Come let us stroll down lov-er's lane, Once more to sing love's old re- frain, Soon we must say auf  
Bb7 Eb Ab Bb7 Eb Gm Eb

Wie- der- seh'n, AUF WIE- DER- SEH'n, MY DEAR Here in your arms I can't re- main,  
Cm Ab Bb7

So let me kiss you once a- gain, Soon we must say auf Wie- der- seh'n AUF WIE- DER- SEH'n, MY  
Eb Gm Eb C7 Fm Bb7 Eb B7

DEAR. Your love will cling to me Through the lone-ly day- time. Each night will bring to me  
Gm Ab Bb7 Eb Gm Eb Cm

The mag-ic mem-o-ry of May- time. I know my heart won't be a- gain, Un- til the day we  
Ab Bb7 Eb

meet a- gain; Sweet- heart, good- bye, auf Wie- der- seh'n AUF WIE- DER- SEH'n, MY DEAR.

## Moderato

## Among My Souvenirs

There's no - thing left for me. — Of days that used to be. — I live in  
Some let - ters tied with blue. — A pho - to - graph or two. — I see a  
mem - o - ry a - mong my sou - ven - ira. — A few more  
rose from 'you  
to - kens rest — with - in my trea - sure chest. — And tho' they do their best —  
— To give me con - so - la - tion. — I count them all a - part, — And as the  
tear drops start. — I find a bro - ken heart a - mong my sou - ven - ira. —

## Moderately Slow

## Anniversary Song

Oh! how we danced — on the night we were wed — We vowed our true love —  
— though a word — was - nt said — The world was in bloom, — there were  
stars in the skies — Ex - cept for the few — that were there — in your eyes —  
Dear, as I held you so close in my arms. — An - gels were  
sing - ing a hymn to your charms — Two hearts gent - ly beat - ing were  
mur - mur - ing low "My dar - ling, I love you so!"

## April Showers

Though A - pril show - ers — may come your way, — They bring the  
flowers — that bloom in May — So if it's raining — have no re -  
grets — Be - cause it is - nt rain - ing rain you know, (It's rain - ing vi - o -  
lets,) And where you see clouds up - on the hills. — You soon will  
see crowds of daf - fo - dils, — So keep on look - ing for a  
blue bird And list - ning for his song, When - ev - er A - pril show - ers come a - long.

## STANDARD FOXTROTS-SLOW MEDIUM

## ALONE - (N.H. Brown) "A Night At The Opera"

A- lone A- lone with a sky of ro- mance a- bove A-  
 on this night that we two could share  
 lone A- lone on a night that was meant for love There  
 with your kiss that could make me care and  
 must be some- one wait- ing Who feels the way I do  
 when you come I'll prom- ise to be your ver- y  
 Who ev- er you are, are you, are you,  
 2. B7 Bb7 Eb A- lone with a heart meant for you A- lone.  
 own A- lone

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## ALWAYS TRUE TO YOU IN MY FASHION--(Porter)"Kiss Me Kate"

If a cus- tom tail-ored vet- Asks me out for some-thing wet,  
 I've been asked to have a meal- By a big ty-coon in steel,  
 When the vet be- gins to eat I cry Hoo-ray.  
 In the meal in- cludes a deal, ac- cept I say,  
 But I'm al- ways true to you,  
 dar- lin', in my fash- ion, Yes, I'm  
 al- ways true to you, dar- lin', in my way.  
 There's an oil man known as Tex Who is  
 keen to give me checks- And his checks, I fear, mean that  
 Tex is here- to stay. But I'm  
 al- ways true to you, dar- lin', in my fash- ion, Yes, I'm  
 al- ways true to you, dar- lin', in my way.

KEY	TRIADS			SIXTHS		SEVENTHS				NINTHS	
	MAJOR	MINOR	AUGMENTED	MAJOR	MINOR	DOMINANT	MINOR	MAJOR	DIMINISHED	DOMINANT	DIMINISHED
C	C	Cm	C+	C6	Cm6	C7	Cm7	Cma7	Cdim	C9	C-9
C#	C#	C#m	C#+	C#6	C#m6	C#7	C#m7	C#ma7	C#dim	C#9	C#-9
D	D	Dm	D+	D6	Dm6	D7	Dm7	Dma7	Ddim	D9	D-9
D#	D#	D#m	D#+	D#6	D#m6	D#7	D#m7	D#ma7	D#dim	D#9	D#-9
E	E	Em	E+	E6	Em6	E7	Em7	Ema7	Edim	E9	E-9
E#	E#	E#m	E#+	E#6	E#m6	E#7	E#m7	E#ma7	E#dim	E#9	E#-9
F	F	Fm	F+	F6	Fm6	F7	Fm7	Fma7	Fdim	F9	F-9
F#	F#	F#m	F#+	F#6	F#m6	F#7	F#m7	F#ma7	F#dim	F#9	F#-9
G	G	Gm	G+	G6	Gm6	G7	Gm7	Gma7	Gdim	G9	G-9
G#	G#	G#m	G#+	G#6	G#m6	G#7	G#m7	G#ma7	G#dim	G#9	G#-9
A	A	Am	A+	A6	Am6	A7	Am7	Ama7	Adim	A9	A-9
A#	A#	A#m	A#+	A#6	A#m6	A#7	A#m7	A#ma7	A#dim	A#9	A#-9
B	B	Bm	B+	B6	Bm6	B7	Bm7	Bma7	Bdim	B9	B-9
B#	B#	B#m	B#+	B#6	B#m6	B#7	B#m7	B#ma7	B#dim	B#9	B#-9
Cb	Cb	Cbm	Cb+	Cb6	Cbm6	Cb7	Cbm7	Cbma7	Cbdim	Cb9	Cb-9

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# YOU DO SOMETHING TO ME - (Forster) "Fifty Million Frenchmen"

166

Eb You do some-thing to me. Some-thing that  
 dim Bb7 Fm dim Fm  
 sim- ply mys- ti- fies me. Tell me, why should it  
 C7 F7 Bb7 F#dim  
 be You save the pow'r to hyp- no- tize me?  
 Eb dim Bb7 C7 Bb  
 Let me live 'neath your spell, Do do that  
 Bb dim Ab Gm Bb7 Eb D  
 voo- doo that you do so well, For you do  
 ED C7 F7 Bb7 Eb  
 some-thing to me That no- bod- y else could do.

## YOU'RE AN OLD SMOOTHIE (DeSylva-Brown-Henderson) *Moderato*

G7 C7 F Gm6 D7 G7  
 You're an old smoothie, I'm an old soft-  
 Gm7 mean- ie, I'm a big boob-  
 I'm just like put-ty in the hands of a girl like you.  
 I just go mit-ty, A E7  
 Poor me, you pleased me for a sap; Poor you, you thought you'd laid a trap!  
 C G7 C7  
 Well, dear, I think it's time you knew, You've done just what I want-ed you to-  
 G7 C7 Gm6 D7 G7  
 Sil-ly old smoothie, Craft- y old soft-  
 Gm7 Gm C7 F  
 I'll stick like put-ty to the hand of a girl like you.

## YOU'RE BLASE (O. Hamilton) "Bow Bells"

F G7 C7 Adim D7 *Moderate*  
 You're deep, — just like a cha-ss, — You've no en-thu-si-a-sm. — You're  
 Your day — is one of lei-sure — In which you search for plea-sure, You're  
 tired and un-in-spired, You're bla- sé. — bla- sé.  
 bored when you're a- dored, You're  
 While reach-ing for the moon and the stars up in the sky, The  
 sim- ple things of nor- mal life are slow- ly pass- ing by. You  
 sleep, — the sun is shin-ing, — You wake it's time for dia-ling — there's  
 noth-ing new for you to do. You're bla- sé.

## YOU'RE DRIVING ME CRAZY - (W. Donaldson)

Moderato

YOU! you're driving me cra-zy! what did I do? what did I do?

My tears for you make ev-'ry-think ha-sy

Clouding the skies of blue. How TRUE! were the

friends who were near me, to cheer me, be-lieve me they knew But YOU! were the

kind who would hurt me, de-sert me, when I need-ed you! YES! YOU!

you're driv-ing me cra-zy! what did I do to you?

## YOU'RE MY EVERYTHING

(H. Warren)

Moderato

You're my ev-'ry-thing un-derneath the sun,

You're my ev-'ry-thing rolled up in- to one. You're my

only dream, my on-ly real re-al-i-ty. You're my i-dea of a

per-fect per-son al-i-ty. You're my And the book I read.

You're a way be-yond be-lief, And just to make it brief,

You're my win-ter, sum-mer, spring, my ev-'ry-thing.

## YOU'RE THE CREAM IN MY COFFEE (Brown etc) "Hold Ev'rything"

You're the cream in my cof-fee You're the salt in my stew }  
 You're the starch in my col-lar You're the lace in my shoe }

You will al-ways be my ne-ces-si-ty I'd be lost with-out you.

Most men tell love-tales And each phrase dove-tails

You've heard each known way This way is my own way

You're the sail of my love-boat You're the cap-tain and crew

You will al-ways be my ne-ces-si-ty I'd be lost with-out you.

# YOU'RE THE TOP (Porter, "Anything Goes")

Moderato

168

Eb Bdim Eb Bdim Bb7 Gm Eb Gm  
 You're the top! You're the Co-los-se-um, You're the top!  
 G7 Ab Fm7 Bb7 Eb 7b  
 You're the Louvr' Mn- se- um, You're a mel- o- dy From a sym-pho- ny by  
 Gm D Gm C7 F7 Bb9 Edim Bb7  
 Strauss, You're a Ban- del hon- net, A Shake-speare son- net, You're Micky Mouse.  
 Eb Bdim Eb Edim Bb7 Gm Eb Gm  
 You're the Nile, You're the Tow'r of Pi-sa, You're the smile  
 Eb7 Eb9 Ab Bb7 Eb Fm C7  
 on the Mo- na Lis- a; I'm a worth- less check, a to- tal wreck, - a  
 F7 Fm Eb Ab Bb7 Eb  
 flop, But if Ba- by, I'm the bot- tom, You're the top!

# YOU WERE MEANT FOR ME (N.H. Brown)

Moderato

C7 F C7  
 You Were Meant For Me I was meant for  
 F D7 G7  
 you Na- ture pat-terned you and when she was done You were all the  
 C7 F  
 sweet things rolled up in one You're like a plain-tive mel- o- dy  
 C7 Gm A7 D7  
 That nev- er lets me free For I'm con-  
 Gm D7 Gm C7 F  
 tent The an- gels must have sent you and they meant you just for me.

# ZIP-A-DEE DOO-DAH (A. Wrubel) "Song Of The South"

Bb Eb Bb  
 Zip- a- dee- doo- dah, Zip- a- dee- ay,  
 Flen- ty of sun- shine, head- in' my way,  
 1. 5b Bb C7 F7 12. Eb Bb  
 ky, oh my, what a won- der- ful day! Zip- a- dee- doo-  
 Gm Cm7 Eb F7  
 -dah, Zip- a- dee- ay! Mis- ter Blue- bird on my  
 Gdim Bb C7 F7  
 shoul- dar, It's the truth, it's 'act- ch'll' Ev- 'ry-thing is  
 Bb Eb 9b  
 sat- is- fact- ch'll Zip- a- dee- doo- dah Zip- a- dee- ay!  
 Eb Bb Gm C7 F7 Bb  
 Won- der- ful feel- ing, won- dar- ful day.

Zing! Went The Strings Of My Heart

Moderato

Dear, when you smiled at me — I heard a mel-o-dy, —  
'Twas like a breath of Spring, I heard a rob-in sing

It hant-ed me from the start, — Some-thing in -  
A-bout a meet set-a-part, — All na-ture

side of me to be — Start-ed a sym-pho-my, — Zing! went the  
In-per-fect har-mo-my, —

strings of my heart. — strings of my heart. — Your eyes made skies seem

blue a-gain, What else could I do a-gain, But keep re-pet-ing through a-gain "I

love you, love you I still re-call the thrill, I guess I

al-ways will, — I hope 'twill nev-er de-part, —

Dear, with your lips to mine — A rhap-sod-y di-vine. —

Zing! went the strings of my heart. —

AFTER YOU'VE GONE

Moderato

Af-ter you've gone and left me cry-ing, Af-ter you've gone, There's no de-my-ing;

you'll feel blue, — You'll feel sad, — You'll miss the dearest pal you've ev-er had. —

There'll come a time, — now don't forget it, There'll come a time, — when you'll re-gret it;

Some day, when you grow lone-ly, Your heart will break like mine and

we'll want me on-ly Af-ter you've gone Af-ter you've gone a-way. —

# AIN'T MISBEHAVIN'

170

Moderato  
G7

Mo one to talk with, all by my- self, No one to walk with, but  
I know for cer- tain the one I love, I'm thru with flit- tin' it's

I'm hap- py on the shelf, Ain't mis-be- hav- in', I'm sav- in' my love for  
just you I'm think- in' of,

1. Eb Bb7 2. Eb G7

you. you. Like Jack Horner in the cor- nar, don't go no- where,  
C7 Eb Bb7 C7 F7 Bb7 C7 F7 Bb7

what do I care, Your kiss- es are worth wait- in' for, be- lieve me

Eb Bb7 Eb G7

I don't stay out late, don't care to go, I'm home a- bout eight, just  
Abm Eb G7 Bb7 Eb

me and my re- di- o, Ain't mis-be-hav- in' I'm sav- in' my love for you.

## AIN'T SHE SWEET - (M. Ager)

Moderato

Eb A7+ Bb7 Eb A7+ Bb7

Ain't she sweet? See her com- ing down the street! Now I  
Ain't she nice? Look her o- ver once or twice. Now I

E7 G7 C7 F7 Bb7 1. Eb Bb7 2. Eb7 A7

ask you ve- ry con- fi- den- tial- ly ain't she sweet? nice? Just as an eye...  
ask you ve- ry con- fi- den- tial- ly ain't she

A7 Eb Eb7 Ab7

in her di- rec- tion Oh, me! oh, my!

A7 Eb Bb7 Eb A7+ Bb7

Ain't that per- fec- tion? I re- .peat, don't you

E7 A7+ Bb7 Eb G7 C7 F7 Bb7 Eb

think that's kind of neat? And I ask you ve- ry con- fi- den- tial- ly Ain't she sweet?

## ALABAMY BOUND - (DeSylva-Green-Henderson)

Marcia (brightly)

C9

I'm Al- a- bam- y bound There'll be no "Heeb- ie Jeeb- ies"

hang- in' 'round, Just gave the mean- est tick- et man on earth

E7 A7 D7 Ddim D7

All I'm worth To put my toot- sies in an up- per berth

tacet C9

Just hear that choo choo sound I know that soon we're goin' to

A7 G Dm E

cov- er ground And then I'll hol- lar so the world will know

A7 D7 G

"Here I go" I'm Al- a- bam- y bound.

## ALL OF ME

*Moderato*

All of me why not take all of me,  
Your good-bye left me with eyes that cry,  
Can't you see I'm no good with- out you.  
How can I go on dear with- out you.

1. E7 Take my lips I want to lose them,  
(1.) D7 Take my arms I'll nev- er use them.  
2. Fm You took the part that once was my heart, So  
Fm why not take all of me

## Am I Blue?

*Moderato*

Am I blue? Am I blue? Aint these tears in these eyes tel- lin' you?  
If each plan with your man done fell through  
Am I blue? Was a time I was his on- ly one.  
But now I'm the sad and lonely one. "Law- dy," Was I gay? 'til to- day.  
Now he's gone and we're through. Am I blue? *sffz*

## ANYTHING GOES (C. Porter) "Anything Goes"

*Moderato*

In old- en days a glimpse of stock- ing Was looked on as some thing shock-  
ing. Now heaven knows, An- y- thing goes. Good  
The world has gone mad to-day. And good's bad to-day, And black's white to-day, And days  
night to-day. When most guys to-day. That wo- men prize to-day. Are just sil- ly gig- ol- os.  
So though I'm not a great ro- man- ce- er I know that you're bound to an-

# A-TISKET A-TASKET (E. Fitzgerald-A. Feldman) Moderately Gdim

172

A-Tis- ket A- Tas- ket, A green and yel- low bas- ket, I  
I dropped it, I dropped it, Yes on the way I dropped it, A

bought a bas- ket for my mom- mie, On the way I dropped it, —  
lit- tle girl- ie picked it up And took it to the mar- —

ket, She was truck-in' on down the Av- e- nue with- out a sin- gle thing —  
to do, She was peck, peck, peck-in' all a- round. When she spied it

on the ground A- Tis- ket A- Tas- ket — She took my yel- low  
bas- ket — And if she does- n't bring it back, I think that I shall die.

## AT SUNDOWN

Moderato F

Ev-ry lit- tle breeze is sigh- ing of love un- dy- ing at } Sun- down —  
In a lit- tle cot- tage coz- y The world seems ros- y at }

{ Ev-ry lit- tle bird is rest- ing and feath- er nest- ing at }  
{ Where a lov- ing smile will greet me And al- ways meet me at }

Sun- down — { Each lit- tle rose- bud is sleep- ing —  
I seem to sigh, I'm in heav- en, —

1. C7 While shad- ows are creep- ing  
When

2. Gm night is fall- ing and love is call- ing me home.

## AVALON

Al. Jolson Vincent Rose

I found my love in A- va- lon Be- side —  
the bay, Left my love in A- va- lon —  
and said a way; I dream of  
her and A- va- lon From dusk 'til  
dawn And so I think I'll trav- el on —  
A — va — lon.

# 173 BABY FACE

Moderato

Ba - by face — You've got the cut - est lit - tle ba - by face —  
 There's not an - oth - er one could take your place —  
 Ba - by face — My poor heart — is jump-in' You sure have start - ed some-thing  
 Ba - by face — I'm up in heav-en when I'm in your  
 food em - brace — I did -n't need a shove — 'Cause I just  
 fell in love — With your pret - ty Ba - by Face. —

## BABY WON'T YOU PLEASE COME HOME (Warfield-Williams)

Ba - by, won't you please come home — 'Cause your mam - ma's all a -  
 lone — I have tried — in vain nev - er no more to call your name —  
 When you left you broke my heart — Be -  
 cause I nev - er thought we'd part — Ev - 'ry hour in the day, — you will  
 hear me say, — Ba - by won't you please come home. —

## BEI MER BIST DU SCHON (Cahn-Chaplin) "Love-Honor&Behave"

"BEI MER BIST DU SCHON" { Please let me ex - plain, — "BEI  
 A - gain I'll ex - plain — it  
 MER BIST DU SCHON" means that you're grand, — "BEI  
 means that my heart's at your com - mand,  
 I could say "Bel - la, bel - la," e - ven say "Voon - der - Bar"  
 — Each lan - guage on - ly helps — me tell you how grand you are, —  
 I've tried to ex - plain — "BEI MER BIST DU SCHON"  
 So kiss me and say — you un - der - stand. —



# BYE BYE BLUES - (Hamm-Bennett-Lown-Gray)

Moderato

174

BYE BYE BLUES BYE BYE

BLUES Bells ring, birds sing

Sun is shin- ing No more pin- ing Just we

two Scril- ing thru Don't

sigh, Don't cry, BYE BYE BLUES.

## CARAVAN

(Ellington-Tizol)

Moderato

Night Sleep and stars a- bove that shine so

up- on my shoul- der as we

bright creep The mys- try of their fed- ing light

cross the sands so I may keep

that shines up- on our } CAR- A- VAN.

This is so ex- cit-

ing You are so in- vit- ing

Rest- ing in my arms As I

thrill to the mag- ic charms of

you Be- side me here be- neath the blue

My dream of love is com- ing true

With- in our des- ert Car- van.

## CANDY - (David-Whitney-Kramer)

Slowly

"Can- dy," I call my sug- ar } "Can- dy" { Be-cause I'm sweet on  
stands me my un- der-stand- ing } And Can- dy's al-ways

"Can- dy" and Can- dy's sweet on me. — He un- der- when I need sym- pa-  
hand-y thy. — I wish that there were your of him — so I could love much  
more of him — He has tak- en my com- plete heart, got a sweet tooth  
for my sweet- heart, "Can- dy" it's gon- na be just dan- dy,  
The day I take my "Can- dy" and make him mine all mine.

## CHEATIN' ON ME (L. Pollack)

Moderato

You're cheat-in' on me, cheat-in' on me, You're not the  
Kind of a sweet-heart I hoped you'd be. I — trust- ed you, Thought — you'd be  
true, — My love was so strong that I went a-long — Never dream- ing you'd do me wrong  
Love is a game — and I've played — on the square, — But you're the kind —  
who can nev- — er play fair, I — may for- give —  
but sure as you live — Some- day you're going to be sor- ry you cheated on me —

## CHEROKEE (INDIAN LOVE SONG)

(R. Noble)

Smoothly

Sweet In- dian maid - en, Since first I met you,  
Child of the Prai - rie, your love keeps call- ing.

O - kee. — Dreams — of Sum- mer time — Of  
lov- er time — gone by — Throng — my mem- o- ry — so  
ten- der- ly — and sigh — My sweet In- dian maid - en One day I'll

**CHERRY (D. Redman)** Moderato swing

176

CHERRY, CHERRY, ain't it a shame, That you  
Al-ways flirt-in', hav-in' your fun, Nev-er  
can't be sweet as your name; But if I am,  
cer-tain if I'm the one; I'll hang a-roun' Till you grow up and  
set-tle down; But will ya, while your heart's on a spree,  
CHERRY. save your lov-ing for me.

**CHICAGO - (Fisher)** Moderato

Chi-ca-go, Chi-ca-go, That tod-dl'-ing town, Tod-dl'-ing Town, Chi-  
On State Street That Great Street, I just want to say, Just want to say, They  
ca-go, Chi-ca-go, I'll show you a round, I love it,  
do things they Bet your bot-tom dol-lar you lose the blues in Chi-ca-go, Chi-ca-go, The  
town that Bil-ly Sun-day could not shut down, don't do on Broad-way,  
Say, They have the time, the time of their life, I saw a man, he danced  
with his wife, In Chi-ca-go, Chi-ca-go, my home town.

**CHINA BOY - (Winfree-Boutelje)** Moderato

Chi-na boy go sleep, Close your eyes, don't  
peep, Sand-man soon will come, While I  
soft-ly hum. Sud-dha smiles on you,  
Moon-man loves you too. So, while their

## CHINATOWN, MY CHINATOWN

Allegro Moderato

Chi - na - town, my Chi - na town, — Where the lights are  
 low. Hearts that know no oth - er Land —  
 Drift - ing to and fro. —  
 Dream - y. dream - y Chi - na - town. —  
 eyes of brown. — Hearts seems light and  
 life seems bright — In dream - y Chi - na - town. —

## COQUETTE - (Lombard-Green-Kahn)

Moderato

Tell me why you keep fool-ing, Lit - tle co-quette?  
 Break - ing hearts you are rul - ing,  
 Mak - ing fun of the ones who love you. — of you,  
 True hearts ten - der - ly dream - ing  
 Some day you'll fall in love as I fell in love with  
 you, May - be some - one you love will just be  
 fool - ing, And when you're all a - lone with on - ly re - gret —  
 You'll know, Lit - tle Co - quette, I loved you.

## CRAZY RHYTHM - (Meyer-Kahn)

Allegretto moderato

Cra - zy Rhy - thm, here's the door - way, I'll go my way, you'll go your way  
 Here is where we have a show - down. I'm too high - hat, you're too low - down.  
 Cra - zy Rhy - thm, from now on we're through. — They say that  
 Cra - zy Rhy - thm, here's good - bye to you. —  
 when a high - brow meets a low - brow Walk - ing a - long Brood - way, Soon the high - brow,  
 he has no brow, Ain't it a shame, and you're to blame. What's the use of Pro - hi - bi - - tion?  
 You pro - duce the same con - di - tion, Cra - zy Rhy - thm, I've gone cra - zy too. —

# DARKNESS ON THE DELTA (When it's) - (J. Levinson)

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When it's Dark-ness on the Del-ta, — That's the time my heart is light, When it's  
Cot-ton all a-round me, — Dark-ies sing-in'-sweet and low, Lord I'm

Dark-ness on the Del-ta, — Let me ling-er in the shel-ter of the night. Fields of  
luck-y — that you found me, Where the mud-dy Mis-sis-sip-pi wa-ters

flow. Loung-ing on the Lev-ee, List-'nin' to the Night-in-gales 'way up a-bove.

Laugh-ter on the Lev-ee, No one's heart is heav-y, All God's chil-dren got  
some-ones to love. When it's Dark-ness on the Del-ta, — On-ly Heav-en is in

sight, When it's Dark-ness on the Del-ta, — Let me ling-er in the shel-ter of the night

## Darktown Strutter's Ball, The

I'll be down to get you in a Tax-i, Hon-ey, You bet-ter be road-y a-bout

half past eight, — Now dear-ie, don't be late, — I want to be there when the

band starts play-ing. Re-mem-ber when we get there, Hon-ey, The two-steps, I'm goin' to

have 'em all, — Goin' to dance out both my shoes, — When they play the 'Jel-by Roll

Blaze," To mor-row night — at the Dark-town Strutters' Ball, —

## DEAR OLD SOUTHLAND

Dear — old South-land — {for hear you call-ing me. — Ans I  
you my heart is yearn-ing And I

long — how I long to roam back to my old — Ken-tuck-y home.  
long — just to see once more The land I love — the Swan-ee shore (Fine)

I want to stray — to the town I was born, my home town,

My lit-tle home town. I want to play — in the cot-ton and

corn, to feel it, I used to steal it, I want to hear — dear old moth-er each

morn. — Say-ing 'go-long', 'go long', — 'go-long, 'go-long to school. —

## Digga - Digga - Doo

Brightly

Em G+ Em7 Em7 G+ Em7 Em7

Zu - lu - man is feel - ing blue, Hear his heart beat a lit - tle tat - too.)  
 You love me and I love you, And when you love it is na - tur - al to.)

Em B7 Em B7 Em D7

Di - ga Di - ga Doo Di - ga Doo Doo, Di - ga Di - ga Doo Di - ga Doo; I'm so ver - y

G E7

Di - ga Di - ga Doo by na - ture. If you don't say Di - ga Di - ga to your

Am B7 B7 Em G+ Em7 Em7 Em G+

mate you're Gon - na lose a pa - pa, So Let those fun - ny peo - ple smile, How can there be a

Em7 Em7 Em B7 Em Bb7 Em

Vir - gin Isle With Di - ga Di - ga Doo Di - ga Doo Doo, Di - ga Di - ga Doo Di - ga Doo

## DIPSY DOODLE, THE

Moderato

Bb A Bb A Bb A Bb Bb A Bb A

THE DIP- SY DOO-DLE'S a thing to be-ware.- THE DIP- SY DOO- DLE will  
 DOO-DLE is ea- sy to find.- It's al- most al- ways in

Bb A Bb Bb D Bb D Bb D Bb

get in your hair.- And if it gets you it could- n't be worse -  
 back of your mind.- You nev- er know it un- til it's too late.-

Bb A Bb A Bb A Bb F7 Bb

The things you say will come out in re-verse, like; -You love and the  
 And then you're in such a ter-ri- ble state, like the moon jumped o-ver and the

C7 F7 Bb

me love you.- That's the way the DIP- SY DOO- DLE works!-  
 cow hey did- dle

Fm7 Bb7 Eb Fm7 Bb

When you think that you're cra- zy - You're the vic- tim of THE DIP- SY

Bb Gm7 C7 F

DOO- DLE.- But it's not your mind that's ha- zy - It's your

Bb F7 Bb A Bb A

tongue that's at fault not your noo- dle.- You'd bet- ter list- en and

Bb A Bb Bb A Bb A Bb A Bb

try too be good.- And try to do all the things that you should -

Bb D Bb D Bb D Bb

THE DIP- SY DOO- DLE will get you some day.-

Bb A Bb A Bb F7 Bb

You'll think you're cra- zy, the things that you'll say, like Rhy- thm got I

C7 F7 Bb

and hot an I That's the way THE DIP- SY DOO- DLE works!-

## DINAH

(Akst)

Moderato

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Din- ah — {is there an- y- one fin- er, — in the state of Car- o-  
 with her Dix- ie- eyes blaz- in', — how I love to sit and  
 lin- a, — If there is and you know 'er, — show 'er to me? —  
 gaze in- — to the eyes of Din- ah —  
 Lee. — Ev- 'ry night — why do I — shake with fright —  
 — be- cause my Din- ah might — change her mind — a- bout me. —  
 Din- ah, — if she wan- dered to Chin- a — I would hop an o- cean —  
 lin- er, — Just to be with Din- ah Lee. —

## DON'T SWEETHEART ME - (Friend-Tobias)

Moderato

DON'T SWEET- HEART ME — if you don't see it,  
 Don't tear my heart — like it was pe- par,  
 don't talk sweet words — if they're not true — you;  
 be- cause my heart — loves on- ly —  
 — You can't go 'round — "sweet- heart- ing" oth- ers —  
 — and then pre- tend that I'm yours ex- clu- sive- ly —  
 — Love must be true, — mean what you're say- ing,  
 — un- less you do — DON'T SWEET- HEART ME. —

## EVERYBODY LOVES MY BABY - (Palmer-Williams)

Moderato

Ev- ry- bod- y ! Loves my ba- by, But my ba- by don't (love no- bod- y but  
 wants) me — No- bo- dy but me — me, — That's plain to see —  
 She's got a form like Ven- us, hon- est I aint talk- ing  
 Greek, No one can come be- tween us she's my She- ba, I'm her  
 Sheik, That's why ev- 'ry- bod- y loves my ba- by, But my ba- by don't  
 love no- bod- y but me. — No- bod- y but me. —

## EXACTLY LIKE YOU

C C Am Aug C D7 D7 C Fm D7 G7 Dm

I know why I've wait-ed know why I've been blue, Prayed and night for  
Why should we spend mon-ey On a show or two No one does those

G7 F dim G7 C F C 1. C F C7 Dm 2. C F C7 Dm

some-one Ex - act - ly like you. You make me feel so grand  
love scenes Ex - act - ly like you.

Fm C E7 Am Dm Fm G7

I want to hand the world to you. You seem to un-der-stand. Each foolish lit-tle

C Dm G+ C tempo C Am Aug C D7

scheme I'm scheming, Dream I'm dream-ing, Now I know why mother Taught me to be

D7 C Fm D7 G7 Gdim G7 F dim G7 C F C

true She meant me for some-one Ex - act - ly like you.

## FIVE FOOT TWO, EYES OF BLUE - (R. Henderson)

C E7 A7

Five Foot Two, Eyes Of Blue, But oh, what those five foot could do, } Has  
Turned up nose, turned down nose, Nev- er had no- oth- er beaus }

D7 G7 1. G+ C 2. G7 C

an- y- bod- y seen my girl? my girl?

E7 A7

Now if you run in- to a five foot two, cov-ered with fun,

D7 G7

Die-mind rings and all those things, Bet- che' life it

C E7 A7

is-n't her, But could she love, could she woo? Could she, could she,

D7 G7 G+ C

could she coo? Has an- y- bod- y seen my girl?

## FOR ME AND MY GAL - (G. Meyer)

Am7 D7 G moderato

The bells are ring - ing for me and my gal, The birds are  
sat - ing for me and my gal, The par - sons

Am D7 TG B7 Em6

sing - ing for me and my gal. Ev-ry-body's been know-ing To a wedding they're  
wait - ing for me and my gal.

Em B7 Em Em7 A7 Dm6 A7 D7 D7 alt. D7

go - ing And for me they've been sew - ing, Ev-ry Susie and Sal. They're con - gre -

2. B Em Bdim B7 D7 Gdim G7 Dm7 Gdim C

gal. And sometime I'm goin' to build a lit-tle home for two, For three or four or

Gdim Ddim D7 Am D7 G



# GEORGIA ON MY MIND - (H. Carmichael)

Slowly Ebm

Geor-gia, — Geor-gia, — the whole day of through, Just as  
a song of you Comes as

old sweet song keeps GEOR-GIA ON MY MIND (Geor-gia on my mind)  
sweet and clear as

moon- light through the pines. — Oth- er arms — reach out to me; —

Oth- er eyes — smile ten- der-ly; — Still in peace- ful dreams I see — the

road leads back to you, — Geor-gia, — Geor-gia, — no peace I

find, Just as old sweet song keeps GEOR- GIA ON MY MIND.

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# GET HAPPY - (Arlen-Koehler)

Moderato

For- get your troub- les and just GET HAP-PY — You better chase all your cares away —

(Sing) Hal-le-lu-jah, come on, GET HAP-PY — Get read- y for the judg- ment day

(Shout) — y for the judg- ment day — The sun is shin- ing come on GET HAP-PY — The Lord is

wait- ing to take your hand — Shout Hal - le - lu-jah! come on, GET HAP-PY — We're go-

ing to the prom- ised land We're head - in' 'cross the Riv - er, — wash your

sins 'way — in the tide. It's all so peace- ful on the oth- er side — For- get your

# HINDUSTAN

(Wallace-Weeks)

Moderato

HIN- DU- STAN, — where we stopped to rest our

tired car- a- van, — HIN- DU- STAN, —

— where the paint- ed pea- cock proud- ly spread his fan, —

HIN- DU- STAN, — where the pur- ple sun- bird

flashed a- cross the sand, — HIN- DU- STAN, —

— Where I met her and the world be- gan. —

## HONEYSUCKLE ROSE

(F. Waller)

Ev - 'ry hon - ey - bee fills with jeal-ous- y When they see you out with  
When you're pass-in' by flow-ers droop and sigh And I know the reas-on

me I don't blame them, good-ness knows Hon - ey-suck-le Rose  
why You're much sweeter

Don't buy sug- ar, you just have to touch my cup You're my sug- ar

it's sweet when you stir it up When I'm tak- in' sips, from your tas-ty lips

Seems the honey fairly drips You're confection goodness knows Non-ey-suck-le Rose.

## HOW MANY HEARTS HAVE YOU BROKEN

(A.. Kaufman)

HOW MAN- Y HEARTS HAVE YOU BROK- en with those great big beau-ti- ful eyes, - Those  
how man- y hearts have you strand- ed on the dream- y road to ro-mance, -

Great big beau-ti- ful eyes That tell such beau-ti- ful lies  
Ba- by, I'll take a chance.

How man- y times have you kissed some-bod- y Like you kissed me just then,  
I don't be-lieve- you mean it, but Ba- by, kiss me a- gain, - Oh, - I

need some lov- in', I just can't re- sist you Ev- en tho' I'm wise -  
To how man- y hearts you have brok- en with those great big beau-ti- ful eyes.

## I AIN'T GOT NOBODY

(S. Williams)

Moderato

Now I AIN'T GOT NO - - BOD - - Y, And no - bod - y  
cares for me, (I got the blues) (The weary blues) And I'm sad and  
lone - - ly, Won't some-bod- y come and take a chance with me?

I'll sing sweet love songs, hon-ey, all the time,  
If you'll come and be my sweet ba- by mine, Cause I AIN'T GOT NO -

# I CAN'T GIVE YOU ANYTHING BUT LOVE

(McHugh)

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I can't give you an- y thing but love, Ba- by, That's the on- ly  
thing I've plen-ty of, Ba- by, Dream a-while, scheme a-while, We're sure to find  
Hap- pi-ness and I guess All those things you've al- ways pined for,  
Gee I'd like to see you look- ing swell, Ba- by, Dia- mond brace-lets  
Xool-worth does-n't sell, Ba- by, Till that luck- y day, you know darned  
well, Ba- by, I can't give you an- y- thing but love.

# I CRIED FOR YOU

Moderately

I Cried For You Now it's your turn to cry o- ver  
me. Ev- 'ry road has a turn- ing That's one  
thing you're learn- ing I Cried For You What a  
fool I used to be. Now I found two eyes just a  
lit- tle bit blu- er, I found a heart just a lit- tle bit tru- er.  
I Cried For You Now it's your turn to cry o- ver me.

# IDA SWEET AS APPLE CIDER

(E. Munson) Moderato

I- da! sweet as ap- ple ci- der, Sweet- as- ta-  
Seems tho' can't live with- out you,  
then all I know, Come out! In the silv-ry Moon-light,  
Oh! Hon- ey do! I- da! I- do- like yer,  
1. of love we'll whis- per, so soft and low!  
2. I love you I- da, deed I do.

## If I Could Be With You

Moderato

If I could be with you I'd love you strong If I could be with you I'd love you long — I  
 want you to know — I would not go — Un - til I told you hon - ey why I love you so — If I could  
 be with you one hour to - night If I was free to do the things I might I'm  
 tell - ing you true I'd be an - y - thing but blue If I Could Be With You.

## I GOT IT BAD (And That Ain't Good)

(D. Ellington)

Nev - er treats me sweet and gen - tle the way he should.  
 My poor heart is sen - ti - men - tal not made of wood  
 I Got It Bad And That Ain't Good.

2. But when the week - end's o - ver and Mon - day rolls e -  
 ound' I end up like I start out just cry - in' my  
 heart out He don't love me like I love him no - bod - y  
 could I Got It Bad And That Ain't Good.

## I May Be Wrong (But I Think You're Wonderful)

Moderato

I may be wrong, but, I think you're won - der - full! I may be  
 I like your style; Say, I think you're mar - vel - lous. But I can't  
 wrong; but, I think you're swell! tell? All of — my shirts are us -  
 sight - ly All of — my ties are a crime. If dear — in you I've picked right - ly  
 It's the ve - ry first time. You came a - long, say, I think you're  
 won - der - full! I think you're grand; but, I may be wrong. —

# I'M CONFESSIN'

(Daugherty)

Slowly

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I'M CON-FESS- IN' that I love you, Tell me, do- you love me too?  
In your eyes I read such stran-ge things, But your lips de- ny they're true.

I'M CON-FESS- IN' that I need you, hon- est I do, Need you ev- 'ry mo- ment.  
Will your an- swer real- ly change things mak- ing me

blue?— I'm a- fraid some- day you'll leave me, Say- ing 'Can't we still be  
friends? If you go, you know you'll grieve me, All in life on you de-  
pends. Am I guess- in' that you love me, Dream- ing dreams of you in  
vain, I'M CON- FESS- IN' that I love you o- ver a- gain.

# I'M GONNA SIT RIGHT DOWN & WRITE MYSELF A LETTER—(F. Ahlert)

Moderato

I'M GON- NA SIT RIGHT DOWN AND WRITE MY- SELF A LET- TER  
I'm gon- na smile and say, "I hope you're feel- ing bet- ter"

And make be- lieve it came from you. I'm gon- na  
And close with love the way you do.

(1.) write words, oh, so sweet,— They're gon- na knock me off my feet. A lot of  
(1.) kiss- es on the bot- tom, I'll be glad I got 'em,

(2.) I'M GON- NA SIT RIGHT DOWN AND WRITE MY- SELF A LET- TER  
And make be- lieve it came from you.

# IN A SHANTY IN OLD SHANTY TOWN (Little-Siras)

It's on- ly a shan- ty in Old Shan- ty Town, The roof is so  
give up a pal- ace, if I were a King, Its more than a

slan- ty if, touch- es the ground, But my tum- bled' down shack, By an  
pal- ace, it's my ev- 'ry-

old rail- road track, Like a mil- lion- aires man- sion, is call- ing me  
back— I'd thing. There's a queen wait- ing there with a sil- ver- y

## INDIANA

Moderato

Back home a - gain — In In-di - an - a And it seems that I can  
see — The gleam-ing can-dle light still shin-ing bright Thru the  
syc - a - mores for me, — The new mown hay — sends all its  
fra - grance From the fields I used to roam, — When I  
dream a - bout the moonlight on the Wa - bash Then I long for my In-di-an-a home. —

## I Never Knew

Moderato

I Nev - er Knew that ros - es grew, Or if skies were blue or  
when breez - es blew, What a Sun mer breeze could  
gray, — I Nev - er knew that dreams came true, And  
took your cares a - way. — I Nev - er Knew what  
love could do, Un - til I met you to day. —

## I NEVER KNEW (I COULD LOVE ANYBODY)

Moderato

I nev - er knew I could love an - y - bod - y,  
Hon - ey, like I'm lov - ing you, — I could - n't re - al - ize —  
— what a pair of eyes And a ba - by smile could do. —  
— I can't sleep, I can't eat, I nev - er knew a  
sin - gle soul could be so sweet, — I nev - er knew I could  
love an - y - bod - y, Hon - ey, like I'm lov - ing you. —

# IN THE MOOD

(J. Garland)

In The Groove

188

Mis-ter What-cha-call-um, what-cha do-in' to-night? Hope you're in the mood, be-cause I'm  
 Sis-ter What-cha-call-um, I'm in- deb-ted to you— It all goes to show what good in-  
 feel-in' just right. How's a-bout a cor-ner with a ta-ble for two—  
 flu-ence can do— Nev-er felt so happy and so ful-ly a-live—  
 Where the mu-sic's mel-low in some gay ren-dez-vous? There's no chance ro-manc-ing with a  
 Seems that jam and jump-in' is a pow-er-ful jive— Swinge-roo has giv-en me a  
 blue at-ti-tude— You've got to do some dancin' to get IN THE MOOD.  
 new at-ti-tude— My heart is full of rhy-thm and I'm

# ISLE OF CAPRI

(W. Grosz)

Tempo di Tango

'Twas on the Isle of Ca-pri that I found her, Be-neath the  
 She was as sweet as a rose at the dawn-ing, But some-how  
 shade of an old wal-nut tree. Oh, I can  
 fate had- nst meant her for me. And tho' I  
 still see the flow'rs bloom-ing 'round her ing, Where we  
 sailed with the tide in the morn-ing, Still my  
 met heart's on the Isle of Ca-pri. pri.  
 Sum-mer time was near-ly o-ver, Blue I-tal-ian sky  
 bove, I said, "Le-dy I'm a rov-er,  
 Can you spare a sweet word of love?" She whis-pered  
 soft-ly, "It's best not to lin-ger" And then as  
 I kissed her hand, I could see She wore a plain gold-en ring on her  
 fine ring: 'Twas good-bye! on the Isle of Ca-pri.

## I'VE FOUND A NEW BABY

Brightly

I'VE FOUND A NEW BA-BY, I've found a new girl,  
Her new kind o' lov-in', Done made me her slave,  
My fash-ion plate ba-by has got me a whirl.  
Her sweet tur-tle dov-in' Is all that I crave.—

Sweet-est miss, with a kiss, full o' bliss, cant re-sist some-how,  
Tells me lies, but she's wise, naugh-ty eyes mes-me-rize I vow, And  
how! I don't mean say-be, I just had to fall,  
I'VE FOUND A NEW BA-BY New ba-by that's all.

## I'VE GOT THE WORLD ON A STRING

Moderato

I've got { the world on a string, sit-in' on a rain-bow,  
a song that I sing, I can make the rain go,  
Got the string a-round my fin-ger, that a world, what a life, } I'm in  
an-y time I move my fin-ger, Luck-y me, can't you see,  
love! love, Life is a beau-ti-ful things, as long as I hold the string,  
I'd be a sil-ly so-and-so, If I should ev-er let go,  
I've got the world on a string, sit-tin' on a rain-bow,  
Got the string a-round my fin-ger, What a world, what a life, I'm in love!

## I WANT A GIRL (H. Von Tilzer)

Moderato

I want a girl, just like the girl that mar-ried  
dear old Dad, She was a pearl and the  
on-ly girl that Dad-dy ev-er had,  
good old fash-ioned girl with heart so true, One who  
loves no-bod-y else but you, I want a girl,  
just like the girl that mar-ried dear old Dad.



# I WOULD DO ANYTHING FOR YOU (Will, etc.) Moderato

190

*E<sup>b</sup> Eb<sup>7</sup> E<sup>b</sup>dim A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> Eb<sup>7</sup> E<sup>b</sup>dim A<sup>b</sup> A<sup>b</sup>m*

I would swim the o-cean wide, I would cross the Great Di-vide,  
I would take a trip to Mars, I would e-ven count the stars.

*E<sup>b</sup> C<sup>m</sup> F7 B<sup>7</sup> E<sup>b</sup> E<sup>b</sup>dim F<sup>m</sup> A<sup>b</sup>dim B<sup>7</sup>*

I WOULD DO— AN-Y-THING FOR YOU,

*E<sup>b</sup>dim E<sup>b</sup> G Gdim Am7 D7 G B<sup>b</sup>+*

YOU I'd glad-ly give a for-tune. Just to see you

*G Gdim B<sup>b</sup> Gdim E<sup>b</sup> F7 B<sup>b</sup> F7 B<sup>b</sup>*

smile, And hear you say, "I Love You," Ev'-ry lit-tle while;

*E<sup>b</sup> Eb<sup>7</sup> A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> Eb<sup>7</sup> A<sup>b</sup> A<sup>b</sup>m*

In my heart there's ec-sta-cy, long as you have faith in me,

*E<sup>b</sup> C<sup>m</sup> F7 B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup> B<sup>b</sup> E<sup>b</sup>6<sup>+</sup>*

I WOULD DO— AN-Y-THING FOR YOU.

## JA-DA (Carlton) Tempo di Ja Da

*F D7 G7 C7*

Ja Da, — Ja Da, — Ja Da Ja Da Jing, Jing,

*F C<sup>+</sup> F D7 G7*

Jing, Ja Da, — Ja Da, — Ja Da, Ja Da, Jing, Jing,

*C7 F Ddim C7*

Jing, That's a fun-ny lit-tle bit of mel-o-dy—

*F Ddim C7 F*

It's so sooth-ing and ap-peal-ing to me, — It goes Ja Da, —

*D7 G7 C7 F*

Ja Da, — Ja Da, Ja Da, Jing, Jing, Jing!

## JAZZ ME BLUES. The (T. Delaney) Slowly

*C7 F7 B<sup>b</sup>7 E<sup>b</sup>*

Jazz me — Come on pro-fess-or and — Jazz me — (Jazz-me) — You

*F7 B<sup>b</sup>7 C7 E<sup>b</sup>*

know I like my dan-cin' both day and night, And' if I don't get my jazz-in I

*F7 E<sup>b</sup> G*

Don't feel right — Now if it's rag-time — please sir will you play it in

*F7 E<sup>b</sup> G*

jazz time — (Jazz-time) Don't want it fast Don't want it slow

*F7 C7 E<sup>b</sup>*

Take your time pro-fess-or play it sweet and low — I've got those

*F B<sup>b</sup>7 E<sup>b</sup>*

## JERICHO (R. Myers) "Syncopation"

Moderato

Jer- i- cho — Jer- i- cho — Was a jaz-  
zy old town; — Jer- i- cho —  
long a - go — Liked her mus - - ic low down. —  
We know she fought the foe — Till their trum- pets  
blew; — Then Jer- i- cho, — Jer- i- cho —  
Fell, the same — as we do. —

## JERSEY BOUNCE - (Plater-Bradshaw)

They call it that JER-SEY BOUNCE — A rhythm that real- ly counts — The  
tem- per- i- ture al- ways moun- is — Where- ev- er they play the fun- ny rhythm they play, — It  
start- ed on Jour- nal Square. — And some- bo- dy heard it there — He put it right on the air — And  
now you hear it ev- ry- where — Up- town gave it new licks Down town add- ed some tricks  
No town — makes it sound the same — As where it came from! — So if you don't feel so hot — Go  
out to some Jer- sey- spot. — And wheth- er you re- hep or not — The JERSEY BOUNCE I'll make you swing. —

## JUST YOU, JUST ME

(Greer)

Moderato

Just You, Just Me, Let's find a  
Just us, Just we, I've missed an  
co- sy spot, to cud- dle and coo. you Oh, Gee!  
aw- ful lot, my trou- ble is  
What are your charms — for? What are my arms for?  
Use your im- a- gi- na- tion! Just You Just  
Me I'll tie a lov- er's knot 'round won- der- ful you!

# Love Me Or Leave Me

192

Moderato

Love me or leave me and let me be lone-ly, You won't be-lieve me, and I love you on-ly, I'd  
might find the night-time the right time for Kiss-ing But night-time is my time for just rem-i-nis-cing, Re-

rath-er be lone-ly than hap-py with some-body-else. You There'll be no one un-  
gret-ting in-stead of for-got-ting with some-body-else.

less that some-one is you I in-tend to be in-de-pend-ent-ly

blue. I want your love but I don't want to bor-row to have it to-day and to

give back to-mor-row, For my love is your love, There's no love for no-bod-y else!

## LOVER

Lov-er, when I'm near you And I hear you speak my name

Soft-ly in my ear you breathe a flame.

All of my fu-ture is in you. Your av-'ry plan I de-sign

Prom-ise you'll al-ways con-tin-ue to be mine.

Lov-er, please be ten-der, When your ten-der fears de-part,

Lov-er, I sur-ren-der to my heart.

## Love Nest, The

Moderato (giocoso)

Just a love nest Co zy with charm Like a  
small room Tea set of blue Best of  
dove nest Down on a farm A var-  
all room Dream room for two Bet-ter  
an da with some sort of cling-ing vine Then a  
than a pal-ace with a gild-ed  
kitch-en where some ramb-ler ros-es twine Then a  
doms. Is a love nest You can call home.

## Margie

Moderato

My lit-tle Mar-gie, I'm al-ways think-ing of you Mar-  
gie, I'll tell the world I love you, Don't for-get your prom-ise to me,  
I have bought a home and ring and ev-ry-thing, For Mar-gie,  
You've been my in-spi-ra-tion, Days are nev-er blue. Af-ter  
all is said and done, There is real-ly on-ly one, Oh! Mar-gie, Mar-gie, it's you!

## Maybe

Moderately

May-be you'll think of me, When you are all a-lone,  
May-be the one who is wait-ing for you will prove un-true Then what will you do.  
May-be you'll sit and sigh, Wish-ing that I were near, then,  
Maybe you'll ask me to come back a gain. And May-be I'll say May-be.

# MY BLUE HEAVEN

(W. Donaldson)

Moderate

194

When Whip-poor-wills call and ev'-ning is nigh  
A turn to the right, a lit-tle white light

I hur-ry } to my blue heav-en.  
Will lead you

You'll see a smil-ing face, a fire place, a co-sy room  
A lit-tle nest that's nes-tled where the ro-ses bloom.

Just Mol-lie and me and Be-by makes three.

We're hap-py in my blue heav-en.

# MY GAL SAL

(Dresser)

Slowly and tenderly

They called her friv-o-lous Sal, A pe-cu-liar  
sort of a gal, With a heart that was mel-low, An  
all-'round good fel-low, Was my old pal. Your  
trou-bles, sor-rows and care She was al-ways  
wil-ling to share; A wild sort of dev-il, But  
dead on the lev-el; Was MY GAL SAL.

# MY MELANCHOLY BABY

(Burnett)

Slowly

Come to me my MEL-AN-CHOLY BA- BY  
Ev-'ry cloud must have a sil-ver li- ning

Cud-dle up and don't be blue All your fears are  
Wait un-till the sun shines through

fool-ish fan-cy may - be You know, dear, that I'm in love with  
you Smile, my hon-ey dear While I kiss a-way each  
tear Or else I shall be mel-an-cho-ly too.

## NAGASAKI

Moderato

Hot gin-ger and dy-na-mite There's nothing but that at night  
The way they can en-ter-tain Would har-ry a har-ri-er

Back in Nagasak-i where the fellers chew tobaccy And the women wick-y wack-y woo.

Oh Fu-ji-z-ma You get a Mon-sar And then your troubles in-crease

In some pa-go-da She or-ders soda The earth shakes milk-shakes ten cents a piece

They kiss-ee and hug-ee nice By Jin-go! it's worth the price

Back in Naga-saki where the fellers chew tobaccy And the wo-man wick-y wack-y woo.

## NOBODY'S SWEETHEART

Moderato

You're no-bod-y's sweet-heart now, They don't bab-y  
walk down the Av-e-nue, I just can't be-

you some-how. Fan-cy hose, silk-en gown,

lieve that it's you,

(1.) You'd be out of place in your own home town, when you

(2.) Paint-ed lips, paint-ed eyes, Wear-ing a

bird of Par-a-dise. It all seems wrong some-

how That you're no-bod-y's sweet-heart now.

## OH! LADY BE GOOD

Slow and gracefully

Oh, sweet and love-ly la-dy, be good! Oh  
I am so swi-ly mis-un-der-stood, So

la-dy, be good to me! Oh,  
la-dy, be good to me!

please have some pit-y I'm all a-lone in this big

cit-y I tell you I'm just a lone-some babe in the wood

So la-dy, be good to me!

# ON THE SUNNY SIDE OF THE STREET (McHugh)

Moderato

196

Grab your coat, and get your hat Leave your wor-ry on the door-step  
Can't you hear a pit-ter-pat? And that hap-py tune is your step

Just di-rect your feet To the sun-ny side of the street  
Life can be so sweet On

street, I used to walk in the shade With those bluss on par-ade  
But I'm not a-fraid This Ro-ver crossed o-ver, If I

nev-er have a cent I'll be rich as Rock-e-fel-lar  
Gold dust at my feet On the sun-ny side of the street.

## Paper Doll

Slowly

I'm goin'to buy a PA-PER Doll that can call my own, A doll that other fel-lows can-not  
steal And then the flir-ty, flir-ty, guys with their flir-ty, flisty eyes, Will have to flirt with dolls that are

real, When I come home at night she will be wait-ing, She'll be the tru-eat doll in all this world. I'd

rather have a PA-PER DOLL to call my own, than have a fick-le-minded real life girl.

## PLEASE DON'T TALK ABOUT ME WHEN I'M GONE

Please don't talk a-bout me when I'm gone, Oh, hon-ey,  
if you can't say an-y-thing real nice, It's bet-ter

though our friend-ship ceas-es, from now on; And, lis-ten,

not to talk at all, is my ad-vice. You're parting, you go your way

I'll go mine, it's best that we do; Here's a kiss! I hope that this brings

lots of luck to you. Makes no diff-erence how I car-ry on,

Re-mem-ber, please don't talk a-bout me when I'm gone

# ROCKIN' CHAIR

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Moderato

Old ROCK- IN' CHAIR'S got me, Came by my side, Fetch me that  
gin, son 'fore I tan your hide, Can't get from this cab- in goin' no-  
where; Just sit me here grab-bin' at the flies 'round this ROCK- IN' CHAIR.  
My dear old Aunt Har- ri- et In hea- ven she be, Send me sweet  
cha- ri- ot, For the end of the trou- ble I see, Old ROCK- IN CHAIR;  
get's it, Judg- ment- day is here, Chained to my ROCK- IN' CHAIR.

# ROSE OF WASHINGTON SQUARE

Moderato

Rose — of Wash- ing- ton Square — A flow- er so fair —  
I'll nev- er de- part — But dwell- in your heart —  
— should blos- som where the sun shines Rose, — for na- ture  
your —  
1. did not mean — That you should blush un- seen — But be the  
queen of some fair gar- den love to care — I'll bring the  
sun-beams from the Hea- vens to you and give you kiss- es that  
sparkle with dew My Rose — of Wash- ing- ton Square. —

# Rosetta

Moderato

RO SET- TA, — My RO - SET- TA, — In my heart dear, There's  
told me, — that you loved me, — Nev- er leave me for  
no one but you; — You some- bod - y new; — You've made my  
whole life a dream, — I pray you'll make it come true; — RO -  
—



## Allegro moderato

## Row, Row, Row

And then he'd row, row, row, Way up the Riv-er he would  
 row, row, row, A bug he'd give her, Then he'd kiss her now and  
 then She would tell his when, He'd fool a-round and fool a-round and  
 then they'd kiss a-gain, and then he'd row, row, row, a lit-tle  
 furth-er he would row, oh, oh, oh, oh, Then he'd drop both his oars,  
 Take a few more en-cores and then he'd row, row, row.

## ROYAL GARDEN BLUES

Hon, don't you hear that trom-bone moan? Just lis-ten to that,  
 That weep-in' mel-an-cho-ly strain\_ Say but it's sooth-in'  
 Sax-o-phone Gee! hear that cla-ri-net and flute\_  
 to the brain Just wan-na get right up and dance\_  
 Cor-net a-jazz-in' with a mute\_ Makes me just throw my-  
 Don't care, I'll take most an-y chance No oth-er blues I'd  
 self a-way. When I hear 'em play  
 care to choose But Roy-al Gar-den Blues.

## Runnin' Wild

## Moderato

Run-nin' wild, lost con-trol, Run-nin' wild,  
 night-y bold, Feel-in' gay, reck-less too  
 Care free mind all the time, nev-er blues Al-ways gain'  
 don't know where, Al-ways showin' I don't care.  
 don't know where, Al-ways showin' I don't care.

## SAN

(McPhail-Michaelis)

Not fast

Oh, sweet-heart Lo-na, my darl-ing Lo-na

Why have you gone a-way? You said you loved me,

But if you loved me, Why did you act this way?

If I had ev-er been un-true to you, What you have

done would be the thing to do. But my heart aches, dear, And it will

break, dear, If you don't come back home a-gain to San!

## SATAN TAKES A HOLIDAY (L. Clinton)

The Dev-il start-ed dancin', He was quite en-trancin', Then he did the "Jungle" his

The mu-sic was-a't good But it was plenty spooky, That's the way he likes it night

own way His bones were ratt-lin' loudly, As he be-gan to shuf-ple proudly, That's

and day The gar-tle man pre-fers to lis-ten to ag-gra-wa-tin' rhy-thm,

the way that SA-TAN TAKES A HOL-I-DAY Watch out. He's comin' out; And then you'll shout

un-les you're good, knock wood. He's really rather goofy try in' to be spooky, But

he has to do it day by day His job is not al-lur-in', He-ver-the-

less it's quite en-du-rin' May be that's why SA-TAN TAKES A HOL-I-DAY.

## SHEIK OF ARABY, THE

(T. Snyder)

Moderato

I'm the Sheik of Ar-a-by, Your love be-

longs to me. At night when you're a-sleep,

In-to your tent I'll creep. The

stars that shine a-bove, Will light our

way to love. You'll rule this land with

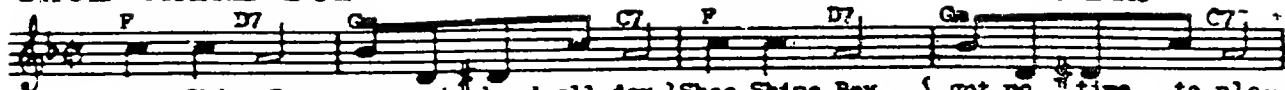
me. The Sheik of Ar-a-by.

# SHOE SHINE BOY

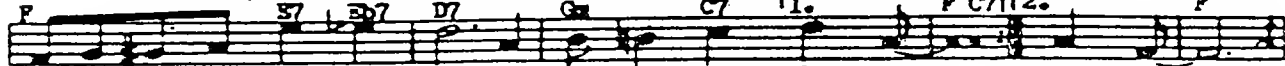
(Chaplin)

Moderato

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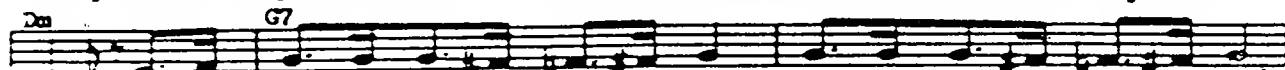
Shoe Shine Boy, you work hard all day, } Shoe Shine Boy, { got no time to play  
You find joy in the things you do, } sei-son ev-er blue



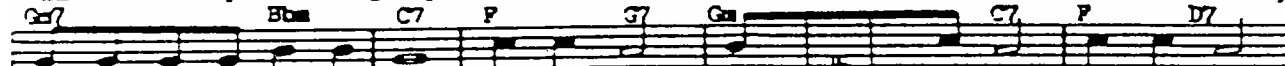
Ev-'ry nick-el helps a lot, } So, shine, shine, Shoe Shine Boy. — Shine Boy. —



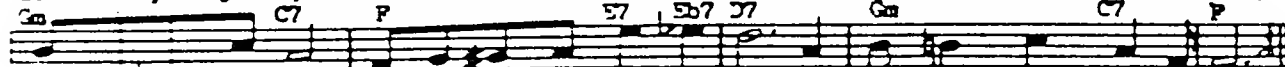
Peo-ple look at you with scorn 'Cause your clothes are worn and torn, Still, you nev-er



whine. You keep walk-ing up and down the street, Plead-ing with each one you meet,



Bro-ther, can you spare a shine? Shoe Shine Boy, soon the day will come, Shoe Shine Boy,

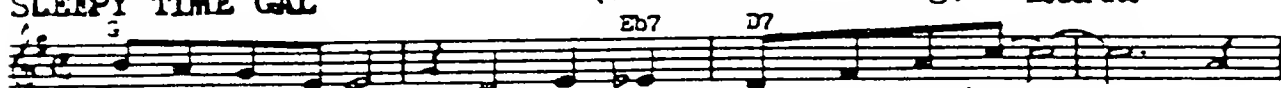


soon a time you'll hum, Ev-'ry nick-el helps a lot, So, shine, shine, Shoe Shine Boy. —

# SLEEPY TIME GAL

(Lorenzo Whiting)

Moderato



Sleep-y time gal, You're turn-ing night in- to day, —



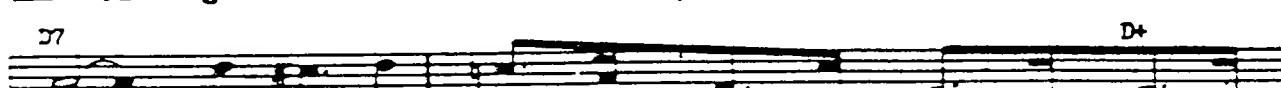
Sleep-y time gal, — You've danced the ev-'ning a- way, —



Be- fore each sil- ver-y star — Fades out of sight, —



— Please give me one lit-tle kiss, — Then let us whis- - per 'Good-



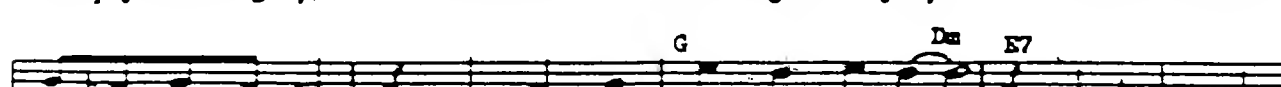
night, It's get-tin' late and, dear, your pil- low's wait- in',



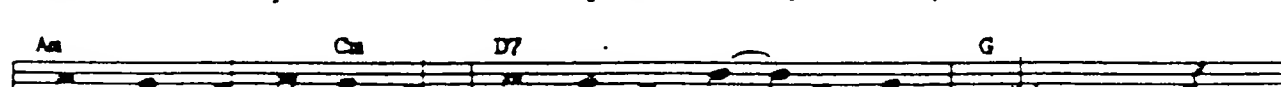
Sleep-y time gal, — When all your danc- in' is thru, —



Sleep-y time gal, — I'll find a cot- tage for you, — You'll learn to



cook and to sew, — What's more you'll love it, I know, — When you're a



Stay- at-home, Play-at-home, Eight-o- clock, Sleep-y time gal.

Moderato

S - H - I - N - E

Shine a-way your blues-ies, Shine, start with your shoesies, Shine each place up, make it look like new, Shine your face up, wear a smile, or two, Shine your these and tho-sies, You'll find that ev-'ry-thing will turn out fine, Folks will shine up to ya, Ev-'ry-one will bow-dy-do ya, You'll make the whole world shine,

Somebody Else Is Taking My Place -

Slowly

SOME-BO-DY ELSE IS TA-KING MY PLACE Some-bo-dy else now shares your em-brace While I am try-ing To keep from cry-ing You go a-round with a smile on your face Lit-tle you care for vows that you made Lit-tle you care how much I have paid My heart is ach-ing My heart is break-ing For SOME-BO-DY'S TA-KING MY PLACE.

Somebody Stole My Gal

Some-bod-y stole my gal Some-bod-y stole my gal The kiss-es I loved so Hes get-ting stole my pal Some-bod-y came and took her a-way She did-n't o-ven say she was leav-in', know And Gee! I know that she would come to me If she could see Her bro-ken heart-ed

# SOMEDAY SWEETHEART

(Spikes)

Moderato

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Some day sweet-heart, you may be sor-ry for what you've  
done to my poor heart, you may re-gret the vows you've  
brok-en, The things you did that made us drift a-part,  
You're hap-py now and can't see how the wear-y  
blues will ev-er come to you. But as you sow so shall you  
reap, dear, and what you reap will make you weep some day, sweet-heart.

## Someone's Rocking My Dreamboat - Slowly

By Leon René, Emerson Scar, Our René

SOME ONE'S ROCK-ING MY DREAM-BOAT.  
Some-one's in-vad-ing my dream. We were sail-ing a long peace-ful and calm...  
Sud-den-ly some thing went wrong. SOME-ONE'S ROCK-ING MY  
DREAM-BOAT, dis-turb-ing a beau-ti-ful dream...  
This mu-tin-y at sea Who can it be...  
(Who can it be) A friend-ly breeze gave us a start to a part-a-disc  
all our own. All at once a storm  
blew us a-part, and left me drift-ing lone  
SOME-ONE'S ROCK-ING MY DREAM BOAT. I'm  
cap-tain with-out an-y crew But with love as my guide I'll  
I'll keep sail-ing till I find you.

Slow fox trot

## Sometimes I'm Happy

Some-times I'm hap-py, Some-times I'm blue, — My dis-po-si-tion  
de-pends on you, — I nev-er mind the rain from the skies, —  
If I can find the sun in your eyes. — Some-times I love you,  
Some-times I hate you, But when I hate you, It's 'cause I love you,  
That's how I am, so what can I do? — I'm hap-py when I'm with you. —

## STOMPIN' AT THE SAVOY (Goodman-Webb-Sampson) Not too fast

Sa-voy, — the home of sweet ro-mance — Sa-voy, — it wins you at a glance  
Your form, — just like a cling-in' vine — Your lips, — so warm and sweet as wine  
Sa-voy, — gives hap-py feet a chance — to dance —  
Your cheek, — so soft and close to mine — di-vine. —  
How my heart is sing-in' — while the band is swing-in' —  
Nev-er tired of romp-ins — and stomp-ins with you, — At the Sa-voy What joy, —  
— a per-fect hol-i-day — Sa-voy, — where we can glide and away —  
Sa-voy, — there let me stomp a-way, — with you. —

Moderato

## Sugar Blues

Sug-ar Blues Ev-'ry bod-y's sing-ing the Sug-ar Blues. The whole town is ring-ing, My  
lov-in' man's sweet as he can be — But the dog-gone fool turned so-ur on me —  
I'm so un-hap-py I feel so bad, — I could lay me down and die, You can  
say what you choose — but I'm all con-fused, I've got the sweet, sweet Sug-ar

**SUNDAY**

(Miller--Cohn-Stein)

Moderato

I'm blue ev- 'ry Mon- day, Think- ing o- ver Sun- day  
 I sigh all day Tues- day I cry all day Wednes- day  
 That one day when I'm with you, It seems that long for you.  
 Oh, my! how I  
 And then comes Thurs- day, Gee! it's long, it nev- er goes by.  
 Fri- day makes me feel like I'm gon- na die,  
 But af- ter Pay- day is my fun- day, I shine  
 all day Sun- day, That one day when I'm with you.

**SWANEE**

Allegro moderato

Handwritten musical score for the song "Swanee". The score is written on five staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes, and chords are indicated by letters above or below the notes. The lyrics are: "Swanee - ee's How I love you How I love you My Mam - ee's Wait-ing for me Pray-ing for me Down dear by the Swan-ee Id give the world to the old the Swan-ee The folks up north will be A-mong the folks in D-I-X-I - E-ven know my see me no more When I go to the Swan-ee shore (I'll be happy I'll be happy) Swan-ee I am com-ing back to Swan-ee I love the old folks at home."

SWEET GEORGIA BROWN

**Moderato**

E7  
 No gal made — has got a shade On Sweet Georgia Brown  
 Its been said — she knocks 'em dead when she lands in town  
 A7  
 Two left feet — but oh so neat — has Sweet Georgia Brown.  
 Since she came why its a shame how she cools 'em down D7:4  
 They all sigh — and wan-na die — For Sweet Georgia Brown I'll tell — you just  
 why — you know — I don't lie (I mean) Not much!  
 Fel - lers — she cant get — are fel - lers —  
 she ain't met — Georgia claimed her Georgia named her Sweet Georgia Brown.

## SWEET SUE - JUST YOU

(V. Young)

Ev-'ry star a-bove Knows the one I love Sweet  
Sue, just you And the moon up high Knows the  
reas-on why Sweet Sue it's you No one  
else it seems Ev-er shares my dreams And with-out you, dear, I  
don't know what I'd do, In this heart of mine You live  
all the time Sweet Sue, just you.

## TAKE THE "A" TRAIN (B. Strayhorn) "Reveille With Beverly"

Get a-board the "A" train To  
Brook-lyn or the Broad-way train You'll  
take a lit-tle ride a-round the ci-tty. Take your  
see that old New York is might-y pret-ty.  
ba-by sub-way rid-ing That's where ro-mance may be  
hid-ing For-get your car or air-plane  
You'll find that it-'ll pay to TAKE THE "A" TRAIN

## TEA FOR TWO (V. Youmans) "No No Nanette"

Moderato

Pic-ture you up-on my knee just tea for two and two for tea. Just  
Day will brake and you'll a-wake and start to bake a sug-ar cake, For  
me for you and you for me a-lone. No-bod-y near us to see us or hear us, No  
me to take for all the boys to  
friends or re-la-tions on week end va-ca-tions, We won't have it know, dear, that we own a tel-e- phone, dear,  
see. We will raise a fam-i-ly, A boy for you, A  
girl for me Oh can't you see how hap-py we would be?



## Three Little Words

Moderately (with tenderness)

Three lit - tle words, Oh, what I'd give for that won - der - ful phrase.  
 Three lit - tle words That's all I'd live for the rest of my days.  
 To hear those feel in my heart they tell sin - cere - ly.  
 And what I  
 No oth - er words can tell it half so clear - ly, There lit - tle words,  
 eight lit - tle let - ters which simp - ly mean, "I love you!"

## TRUCKIN' (R. Bloom) "Cotton Club Parade"

Lively

We had to have some - thing new, a dance to do up  
 As soon as the news got 'round the folks down - town came  
 here in Har - lem, So, some - one start - ed Truck - in'. y Truck - in'.  
 up to Har - lem, Saw Ev - 'ry - bod -  
 It did - n't take long be - fore the High - hats were do - in' it  
 Park Av - e - mu - in' it, All o - ver town, you'll see them Scuff - le - in', Shuffle - in',  
 Truck - in' a - long. It spread like a for - est blaze, Be - came a craze and  
 thanks to Har - lem Now Ev - 'ry - bod - y's Truck - in'.

## TWELFTH STREET RAG

(Bowman)

Moderate tempo

Oh! 12<sup>th</sup> STREET RAG, have pi - ty Won't you let - me be  
 Ole mu - sic man who wrote you knew no sym - pa - thy  
 Gock back to Kan - sas Ci - ty And stop trail - ing me You barge in  
 I hope you get his goat, too Like you wor - ry me  
 at the mo - ment When I've work to do I can't shake you  
 You won't leave and I can't make you I'm swing bent, my brain is 'sent' on a  
 rag When I hear that 12<sup>th</sup> Street Rag.

## WAY DOWN YONDER IN NEW ORLEANS

Moderato

Way down yon - der in New Or - leans In the land of dreamy scenes  
Cre - ole ba - bies with flash - ing eyes Soft - ly whis - per with ten - der sighs

There's a garden of E - den That's what I mean, Stop! Oh! won't you  
give your la - dy fair a lit - tle smile, Stop! You bet your life you'll linger there

a lit - tle while There is heav - en right here on earth With those beau - ti - ful  
queens, Way down yon - der in New, Or - leans.

## WHAT CAN I SAY AFTER I SAY I'M SORRY?

(Donaldson etc)

What can I say, dear, af - ter I say I'm sor - ry?  
I was all wrong but right or wrong I don't blame you

What can I do to prove it to you, I'm sor - ry?  
Why should I take some - bod - y like you and shame you,

I did - n't mean to ev - er be mean to you. If  
I did - n't care I would - n't feel like I do.

I know that I made you cry, and I'm so sor - ry dear,  
So what can I say, dear, af - ter I say I'm sor - ry?

## WHAT IS THIS THING CALLED LOVE?

Slow (blues tempo)

What is this thing called love? This  
funny thing, called love? Just the can solve  
its mys - te - ry? Why should it make a fool of me?  
I saw you there one won - der - ful day. You took my heart.  
and threw it a - way. That's why I ask the Lord in Heaven

# WHEN YOU'RE SMILING (The Whole World Smiles With You) *Moderato* 208

*Bb* *G7*

When you're smil-ing — when you're smil-ing — the whole world

*Cm*

smiles with you, — When you're laugh-ing, — when you're laughing — the

*F7* *Bb* *Bb7*

sun comes shin-ing thru, — But when you're cry-ing — you

*Eb* *C7* *F7*

bring on the rain, — so stop your sigh-ing, — be hap-py a-gain, — Keep on

*Bb* *G7* *Cm* *F7* *Bb*

smiling — 'cause when you're smil-ing — the whole world smiles with you.

## Whispering

*Moderato*

*Eb* *Cdim* *Eb*

Whis-per-ing while you cud-dle near me, Whis-per-ing so no one can

*C7* *F7* *Bb7* *Eb*

hear me Each lit-tle whis-per seems to cheer me, I know it's

*Bb7* *Bb+* *Eb* *Cdim*

true There's no one dear, but you, You're whis-per-ing why you'll nev-er leave

*Eb* *C7* *F7*

me Whis-per-ing why you'll nev-er grieves me Whis-per and

*Bb7* *Fm* *A/m* *Eb*

say that you be-lieve me Whis-per-ing that I love you.

## Who's Sorry Now

*Valse moderato*

*Bb* *D7* *G7*

Who's sor-ry now? Who's sor-ry now? Who's heart is agh-ing for

*C7* *F7* *Bb* *Ddim* *F*

break-ing for now? Who's sad and blue? Who's cry-ing, too? Just like I

*C7* *F7* *Bb* *D7*

cried o-ver you. — Right to the end, Just like a friend,

*G7* *Cm* *G7* *Cm*

I tried to warm you some-how. — You had your

*Ebm* *Bb* *G7* *C7* *F7* *Bb*

World is Waiting For The Sunrise, The

Rather slowly

Dear one the world is wait-ing for the sun rise; Ev- 'ry  
rose. is heav- y with dew. The thrush on high, his sleep- y mate is  
call- ing and my heart is call- ing you!

YOU CAN DEPEND ON ME (Carpenter-Dunlap-Hines) Moderato

Though you say we're through, I'll al- ways love you, And  
some- one you've met, Has made you for- get, You  
YOU CAN DE- PEND ON ME. Though me. I  
wish you suc- cess, Loads of hap- pi- ness, But I must con-  
fess, I'll be lone- ly; If you need a friend, I'm  
yours to the end, And YOU CAN DE- PEND ON ME.

FINE AND DANDY

Gaily

Gee, it's all fine and dan- dy, Sug- get or Can-  
When you're gone Sug- ar Can- dy, I get lone-  
dy, when I've got you. Then I on- ly see the  
some, I get so blue.  
sun- ny side, E- ven troub- le has its  
fun- ny side. When you're han- dy it's fine and dan-  
dy.



# I KNOW THAT YOU KNOW

Moderato

211

So, dar-ling, I know that you know That I'll go—  
where you go. I choose you, won't  
lose you. I wish you knew how much I long To hold you in—  
my arms. This time is my time, 'Twill  
soon be good-by time; Then, in the star-light, Hold  
me tight. With one more lit-tle kiss, say "Nighty night!"

## I'M JUST WILD ABOUT HARRY (Sissle-Blake) "Shuffle Along"

I'm just wild about Har-ry and Har-ry's wild a-bout  
me. The heav'n-ly bliss es of his kiss— es  
fill me with ec- sta- sy He's sweet just like choc'-late  
can- dy, and just like hon- ey from the bee Oh,  
I'm just wild a-bout Har- ry And he's just wild a-bout,  
can- not go with- out, He's just wild a-bout me.

## I WANT TO BE HAPPY

Moderato

I want to be hap- py, but I won't be hap- py till I make  
Life's real- ly worth liv- ing, when we are mirth-giv- ing. Why can't I  
you hap- py too; When skies are gray and you say you are blue,  
give some to you?—  
I'll send the sun smil- ing though, I want to be hap- py,  
but I won't be hap- py Till I make you hap- py, too.

# JUNE IS BUSTIN' OUT ALL OVER (Rodgers) "Carousel"

212

June is bust-in' out all o- ver. — { All o- ver the mead- ow and the  
The feel-in' is get- tin' so in-

hill. — Buds 're bust-in' out-a bush-es And the romp-in', riv- er  
tense, — That the young Vir- gin- ia creep- ers Hav been hug- gin the be-

push-es Ev- 'ry lit- tle wheel that wheels be- side a mill. —  
Jeep- ers Out- a all the morn- in'

gle- ries on the fence. — Be- cause it's June. — June, June,  
June, Jest be- cause it's June, June, June.

# LIMEHOUSE BLUES (Braham)

Allegro moderato

Oh! Lime- house kid Oh! Oh! Oh! Lime- house kid  
Go- ing the way that the rest of them did

Poor brok- en blos- som and no- bod- y's child Hunt- ing and teunt-  
ing you're just kind o' wild Oh! Oh! Oh! Lime- house blues

I've the real Lime- house blues — Learned from the chink- ies those  
sad Chin- a blues — Rings on your fin- gers and tears for your crown

that is the sto- ry of old Chin- a town.

# LIZA (G. Gershwin) "Ziegfield Show Girl"

Moderato

Li- za, Li- za, { skies are de- Gray, But if you'll  
lay, Come, keep me

smile on me All the clouds'll roll a- way. way. See  
com- pa- ny, And the clouds'll roll a- way.

the Hon- ey- moon a- shin- in' down; We should make a date with  
Per- son Brown. So, Li- za, Li- za, name the

day When you be- long to me And the clouds'll roll a- way.

## LOVE IS SWEEPING THE COUNTRY-(G.Gershwin) "Of Thee I Sing"

Love is sweep- ing the coun-try, Waves are hug- ging the shore. All the sex- es From Maine to Tex- as Have nev- er known such love be- fore. See them bill- ing and coo- ing Like the bird- ies a- bove. Each girl and boy a- like, Shar- ing joy a- like, Feels that pas- sion-'ll Soon be na- tion- al. Love is sweep- ing the coun-try, There nev- er was so much love.

## OKLAHOMA (R.Rodgers) "Oklahoma"

O k- la- ho- ma, { where the wind comes ev- 'ry night my sweep-in' down the plain And the wav- in' wheat can hon- ey lach and I sit a- lone and talk and sure smell sweet when the wind comes right be-hind the rain. watch a hawk 1. 2. mak- in' la- zy cir- cles in the sky. We know we be- long to the land And the land we be- long to is grand! And when we say Yeeow! A- yip- i- - o- ee ay! We're on- ly say- in' You're do- in' fine, Ok- la- ho- ma! Ok- la- ho- ma, O. K.



OF THEE I SING - (C. Gershwin) "Of thee I Sing"

214

C C+ F Dm G7 C Cm7  
 Of thee I sing, ba-by, Sun-mer, Au-tum,

C7 Dm Fm6 C C+ Am  
 Win-ter, Spring, ba-by, You're my sil-ver lin-ing,

Am7 D7 G Em Cm G D7 G Bbm  
 You're my sky of blue; There's a love light shin-ing, Just be-cause of

D7 G7 C C+ F Dm G7 C Cm7  
 you. Of thee I sing, ba-by, You have got that

C+ Dm E7 Am E7 Am dim Dm dim Dm  
 certain thing, ba-by! Shin-ing star and in-spi-ra-tion

Am E7 Am dim Dm dim Dm dim C Am7 Dm G7 C  
 Worth-y of a might-y na-tion Of thee I sing.

RISE 'N SHINE (V. Youmans)

allegretto

Eb Bb7 Eb Bb7 Eb Eb7  
 Rise 'n shine! Stand up and take it!

Ab Eb7 Ab Eb Ab Abm  
 Rise 'n shine! Life's what you make it.

Eb Adim Abdim Ab  
 Things are fine a-round the cor-ner.

Gm D7 G C7 F7 Bb7  
 If gloom, the so-and-so, Should get you, as he soon does,  
 No harm in try-ing it, There's noth-ing to it,

Eb Adim Eb Bb7 Eb Bb7 Bb+ Eb  
 Shout "Hi-de-ho-de-ho!" And do just as the moon does.  
 You can do it like the sun, Rise 'n' shine.

SUNNY (J. Kern) "Sunny"

Moderato

Eb F7 Fm7  
 Nev-er comb your hair Sun-ny! Leave the dress-

Bb7 Eb Cdim  
 es there Sun-ny! Let your stock-ing fall

Fm7 Bb7 Eb  
 down, For shock-ing the town is all that you do.

F7 Fm7  
 Smil-ing all the while Tom-boy, where'd you get

Bb7 Eb Cm F7 Cdim  
 your smile from boy? Lit-tle sun-ny girl,

Eb Bbm C7 F7 Bb7 Eb  
 Be my hon-ey girl, I'm for you!

## WHO?

Poco allegretto

Who stole my heart a-way? Who makes me dream all day? Dreams, I know, can nev-er be true, Seems as tho' I'll ev-er be blue. Who means my hap-pi-ness, Who would I an-swer: yes, to? Well, you ought to guess who, no one but you.

## BALLIN' THE JACK

(C. Smith)

Moderate

First you put your two knees close up tight, Then you away 'em to the left, then you away 'em to the right, Step a-round the floor, nice and light, Then you twist a-round and twist a-round with all your might, Stretch your leg-in' wide straight out in space Then you do the Ba-gle Hook with style and grace Swing your feet way 'round then bring it back, Now that's what I call Ballin' the Jack

## BASIN STREET BLUES

(S. Williams)

Moderate

Ba-sin Street, is the street, Where the e-lie Al-ways meet in New Or-leans, Lan' of dreams, You'll nev-er know how nice it seems or just how much it real-ly means, Glad to be, Yes, sir-ee, where wel-come's free, Dear to me, Where I can lose, My Ba-sin Street Blues.

# BIRTH OF THE BLUES, THE (R. Henderson)

Tempo d1 Blues

216

They heard the breeze in the trees Singing weird mel-o-dies And they made jail came the wail Of a down-hearted frail, And they played that the start of the blues. And from a From a whip-poor- that As part of the blues. will Out on a hill, They took a new note, Rushed it thru a horn Till it was worn In-to a blue note! And then they nursed it, re-hear-ded it, And gave out the news That the South land gave birth to the blues!

## BLACK AND BLUE - (Waller-Brooks)

Moderato

Cold emp-ty bed springs hard as lead, Pains in my head, No joys for me, no com-pan-y, E-ven the mouse feel like old Ned, What did I do to be so black and blue? ran from my house All my life thru I've been so black and blue. I'm white in-side, it don't help my case, 'Cause I can't hide what is on my face, ooh! I'm so for-lorn, life's just a thorn, My heart is torn, why was I born? What did I do to be so black and blue?

## BLUES IN THE NIGHT (H. Arlen) "Blues In The Night"

My ma-ma done tol' me when I was in knee pants My ma-ma done tol' me Son! woman! sweet talk, and give ya the big eye, but when the sweet talk is done woman's a two-face, A wor-ri-some thing who love ya't sing the blues in the night. Now the rain's a-fall-in' hear the train a-call-in' whoo-ee, (My ma-ma done tol' me,) Hear dat lonesome whis-tle blow-in' cross the tress-le, whoo-ee, (My ma-ma done tol' me,) whoo-ee-duh-who-ee. Ol' click-e-ty clack's a-echo-in' back th' blues in the night'

## BUGLE CALL RAG (Pettis-Meyers-Schoebel) Moderato

You're bound to fall For the bu-gle call, You're gon-na  
 brag 'Bout that bu-gle call rag. Thin or fat,  
 young or old, Shake their shoulders bold, You're bound to  
 CHORUS  
 Hold me ba-by, Let's syn-co-pate to that blue mel-o-dy, Just  
 While we're danc-ing Please hold me tight, Step live-ly don't lag,  
 has-i-tate while a break they take ahh! rag.  
 Swing a-long to that bu-gle call

## DON'T BE THAT WAY (Goodman-Sampson-Parish) Moderately

Don't cry, Ch hon-ey, please Don't Be that way,  
 The rain will bring the vi-ow-le's of May,  
 Clouds in the sky should nev-er make you feel that way,  
 Tears are in vein, So hon-ey, please Don't Be that way,  
 As long as we see it thru,  
 You'll have me, I'll have you, Street-  
 heart, To-mor-row is an-oth-er day, Don't break my  
 heart, Ch hon-ey, please Don't Be that way.

## DOWN HOME RAG (W. C. Sweatman) Moderato

Dee-ten dat-ten doo-ten, If you hear some-bo-dy tod-in' it  
 Dee-ten-dat-ten dooten, That's a mus-i-cal jag When they play they've got a way of  
 put-tin' lots o' cute in it Dee-ten dat-ten doo-ten, It's the DOWN HOME RAG:  
 Down Home they've got rhy-thm an' how Down Home while they're  
 push-in' the plow Down Home they're all doo-ten it now Oh! they're

# FAREWELL BLUES

(Schoebel)

Moderato

218

Sad- ness just makes me sigh, I've  
Drean- ing of you is sweet, Some-  
come to say good- bye, Al- tho' I go, I've  
day a- gain we'll meet. My fears for years were  
got those fare- well blues. Those fare- well blues make me yearn,  
those sad fare- well blues. (Fine)  
That part- ing kiss seems to burn. Fare- well,  
dear- ie, Some- day I will re- turn. (D.C.al Fine)

# G. I. JIVE - (J. Mercer)

Medium Boogie Tempo

This is the G. I. JIVE, man a- live, It starts with the bug-ler blow-in'  
Af-ter you wash and dress, more or less, You go get your breakfast in a  
rev-i- lile o- ver your bed when you ar- rive. Jack, that's the  
beau-ti- ful lit-tle caf- fe they call the mess. Jack, when you  
G. I. JIVE, Roo-tle-tee toot! Jump in your suit, Make a sa-  
con- va- lesce, Out of your seat, in- to the street, make with the  
lute, (Spoken) Voot! If you're a P. V. T. your an- ty is to sa-  
feet, (Spoken) Reet!  
lute the L- I- E- U- T; But if you brush the L- I- E  
U- T, The M. P. makes you K. P. on the Q. T. This is the  
G. I. JIVE, man a- live, They give you a pri- vate tank, That  
fea- tures a lit-tle de- vice called flu- id drive. Jack, af- ter  
you re- vive, Chunk all your junk, Back in the  
nunk, Fall on your bunk. (Spoken) Clunk!

Frankie And Johnny (New) - Medium blues tempo Words: Boyd Bunch Music: Bert Leighton

1. FRANK-IE AND JOHN NY were sweet-hearts. Oh! what a cou - ple in love

Frank-ic was loy - al to John-ny Just as true as stars

bove He was her man But he done her wrong

7. This is the end of my sto - ry And this is the end of my song

Frank-ic is down in the jail-house And she cries the whole night

long "He was my man But he done me wrong."

GOOD MAN IS HARD TO FIND, A (Green) Moderato

A good man is hard to find, You al-ways

get the other kind, Just when you think that he is your pal You

look for him and find him fool-ing 'round some other gal, Then you rave, you even crave to see him

lay - - - ing in his grave, So if your man is nice take my ad-vice and

hug him in the morn-ing Kiss him ev'ry night, Give him plen-ty lov-in',

treat him right For a good man now a-days is hard to find.

HOW COME YOU DO ME LIKE YOU DO (Austin-Bergere)

How come you do me like you do, do, do, do,

How come you do me like you do, Why do you try to make me

feel so blue, I sin't done nuth-in' to you

Do me right or else just let me be 'Cause

I can beat you do-in' what you're doin' to me How come you do me like you

do, do, do, How come you do me like you do.

# I'M A DING DONG DADDY (From DUMAS) (P. Baxter)

Moderato

220

I'm a Ding Dong Dad-dy from Du-mas, You ought to see me do my  
stuff. I'm a clean cut fel-low from Hor-ner's Cor-ner, You  
ought to see me strut. — I'm a ca-per cut-tin' cu-tie, Got a  
gal called Ka-tie, She's a lit-tle heav-y le-den but I call her Ba-by, I'm a  
Ding Dong Dad-dy from Du-mas. You ought to see me do my stuff.

(5 more choruses)

## (La Rocca)

### TIGER RAG

Allegro Moderato

Where's that Ti-ger! Where's that Ti-ger! Where's that  
Ti-ger! Where's that Ti-ger! Hold that Ti-ger!  
Hold that Ti-ger! Hold that Ti-ger! Choke him, poke him,  
kick him and soak him! Where's that Ti-ger? Where's that Ti-ger?  
Where, oh where can he be? Low or High-brow,  
They all cry now! 'Please play that Ti-ger Rag — for me.'

### WABASH BLUES - (Ringle-Meinkin)

Moderato.

Oh, those Wa-bash Blues, I  
Can- die light that gleams,  
know I got my dues, I'll  
Haunts me in my dreams,  
lone- some soul as I,  
pack my walk-ing shoes,  
1. feel that I could die,  
2. Gdim Eb7 Eb

## WANG-WANG BLUES (Mueller-Johnson-Busse)

Moderato

Wang, Wang Blues, — {She's gone and left me with the }  
 I've got the ev-er last-ing

Wang, Wang Blues, — and let me tell you Mis-ter  
 I'm on-ly ask-ing that my

I nev-er knew I'd be so blue un-til she  
 Sweet Sweet-ie will come back and chase a-way those

1. want a-way.

2. Wang, Wang Blues.

## WHY DON'T YOU DO RIGHT

(J. Mc Coy)

You had plenty money nine-teen two, — You let oth-er peo-ple make a  
 fool of you, — WHY DON'T YOU DO RIGHT, — Like some oth-er men do?

Get out of here and get me some mon-ey too.

sit-tin' down wonder-ing what it's all a-bout, — If you ain't got no money they will put you out, WHY DON'T YOU  
 DO RIGHT, — Like some oth-er men do? — Get out of here and

get me some money too. — If you had pre-pared twenty  
 years a-go, — You wouldn't be — wonder-ing now from do' to do, — WHY DON'T YOU DO RIGHT, —  
 — Like some oth-er men do? — Get out of here and

get me some mon-ey too. — WHY DON'T YOU DO RIGHT —

— Like some oth-er men do? — I like some oth-er men do?



## 222

Tempo di valse moderato

In my sweet lit - tle A - lice Blue Gown, I first van - dered  
 in to town, I was both proud and any, As  
 ev - 'ry eye, But in ev - 'ry shop win - dow I'd primp, pass - ing,  
 Then in man - ner of fash - ion I'd frown. And the world seem'd to  
 e all a - round, Till it wilt - ed I wore it, I'll  
 ways a - dore it, My sweet lit - tle A - lice Blue Gown.

**Slowly, with expression**

Slowly, with expression

ALL MY LOVE { is for you a lone, —  
is for ev er new, —

It will still keep grow - ing when most oth er loves  
It was just cre at ed, my dear, to be shared

1. Ddim A7 2. A7 Dm D7 As the  
have flown. — with you. — As the

Gm Dm A7  
years un - fold — they can on - ly bring — Just the con - stant joy — of an

Dm D7 Gm Dm  
end - less spring — And our dreams un - told, — that were so i deal — Will all

A E7 A Dm A7  
fade as we make them real. — I prom ise

Dm D7 Gm A7  
this, — by the stars a bove: — Dear, that I'll

Dm Gm Dm A7 Dm

## ANNIVERSARY WALTZ (Dubin-Franklin)

Waltz

Tell me I may al- ways dance the AN- NI- VER- SA- RY  
WALTZ with you, ——— Tell me this is real ro-  
mance An an- ni- ver- sa- ry dream come true, ——— Let  
this be the an- them to our fu- ture years, To mil- lions of  
smiles and a few lit- tle tears, May I al- ways  
lis- ten to the AN- NI- VER- SA- RY WALTZ with you. ———

## BEAUTIFUL LADY IN BLUE, A (J. F. Coots) Tempo di Valze

A beau- ti- ful la- dy in blue, ——— { We met just like  
She thought I was  
two shad- ows do, ——— But one word was said, she  
some one she knew, ——— Her lips so di- vine were  
kissed me and fled mine, And our lit- tle ro- mance was through. —  
not meant for mine, The night seemed to  
laugh at us too. ——— How did I know she was  
love- ly? ——— There was- n't a moon- beam a- glow. —  
How would I know there's a Heav- en? —  
Un- less my heart told me so. ——— A beau- ti- ful  
la- dy in blue, ——— And strange as it may sound to  
you: ——— A life- time was spent in one lit- tle  
mo- ment With a beau- ti- ful la- dy in blue. ———

# APPLE BLOSSOM TIME

224

I'll be with you in ap- ple blos- som time, I'll be  
 with you to change your name to mine, One day in May, I'll come and  
 say, "Hap- py the bride the sun shines on to- day."  
 That a won- der- ful wed- ding there will be, What a  
 won- der- ful day for you and me, Church- bells will chime,  
 You will be mine, In ap- ple blos- som time.

# BEAUTIFUL LOVE

Valse moderato

Beau- ti- ful Love, you're all a mis- tar- dy!  
 Love, I've roamed your par- o- disse,  
 Beau- ti- ful Love, what have you done to me?  
 search- ing for Love, my dream to re- a- lize,  
 I was con- tent- ed till you came a- long  
 Reach- ing for Heav- en, de- pend- ing on you,  
 thrill- ing my soul with your song. Beau- ti- ful  
 Love, will my dreams come true?

# BEAUTIFUL OHIO

Tempo di Valse (moderato)

Drift- ing the cur- ren down a moon- lit stream While a- bove the  
 Heav- ens in their glo- ry gleam And the stars on  
 high Twin- kle in the sky  
 Seem- ing in a Par- a- dise of love di- vine Dream- ing of a  
 pair of eyes that looked in mine Beau- ti- ful O- hi- o. in  
 dreams a- gain I see Vi- sions of what used to be.

## BROADWAY ROSE - (Fried-Spencer)

Moderato

Broadway Rose, there's a tear in your eye, — Broadway Rose, seems I  
 oft' hear you sigh, — Though you wear fan- cy clothes and you  
 show silk- en hose, You're a- lone, as they all pass you by, —  
 — Broadway Rose, hide your cares in a smile — For to you tears have  
 gone out of style — still at heart you're a gem, though the whole world can-  
 dem no- one knows of your woes, Broad- way Rose. —

## BY THE SLEEPY LAGOON (E. Coates)

Tempo di Valse lento

Am Cma7 C6 C D7 G9 D7 G9 D7 G7 C6 D7 G7 C Cma7 C6 C7 C+ F6 D9 F#m7 C A7 Dm Fm G7 G+ C

## CALL ME DARLING (Reisfeld-Fryberg-Marbat) Waltz, Slow,

Amf D7 Emi Call me dar- ling, call me sweet- heart, Call me dear. — Thrill me  
 Amf D7 Dm5 G Dmi dar- ling, with the words I want to hear. — In your dark eyes,  
 E7 Amf Emi A7 smile- ing, a prom- ise I see, But your two lips won't say you  
 D7 Dm D7 Amf D7 Emi care for me: Oh my dar- ling, if my day- dreams would come true, — You would  
 G7 E7 Eb7 meet me at a se- cret ren- dez- vous, And I'd find the par- a- dise, that lies  
 G E7 A7 D7 G deep in your eyes. Call me dar- ling, call me sweet- heart, call me dear. —

# CAROLINA MOON (J. Burke)

Waltz Tempo 226

Musical notation for the song 'CAROLINA MOON' by J. Burke. The score is in 3/4 time and features a waltz tempo. The melody is written on a single staff with a treble clef. The lyrics are: 'CAR-O-LIN-A MOON keep shin - ing shin - ing on the Pun - ing for the one who waits for me be How I'm hop - ing to - night you'll go, Go to the right win - dow, scat - ter your light, Say I'm at - right please do Tell her that I'm blue and lone - ly Dream - y CAR - O - LIN - A MOON.' The score includes various chords such as G, C, C#add a, D7, G7, A7, and D7+.

# CHAMPAGNE WALTZ, THE (Conrad-Oakland)

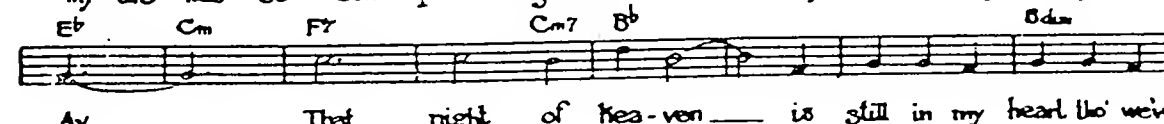
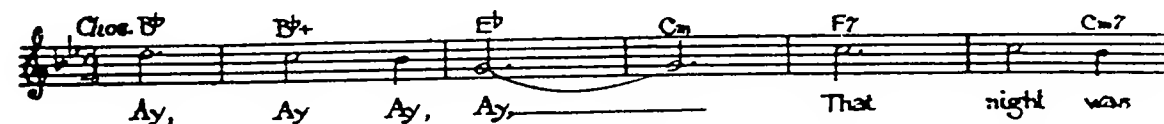
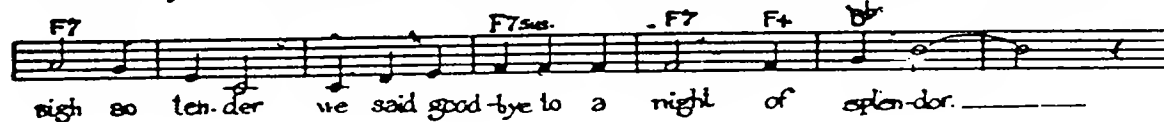
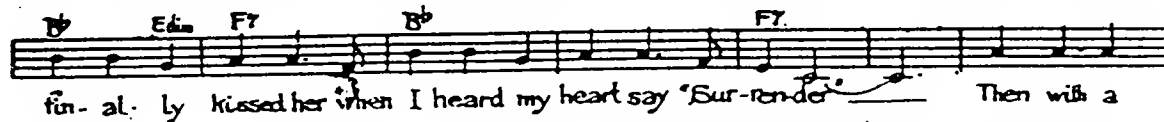
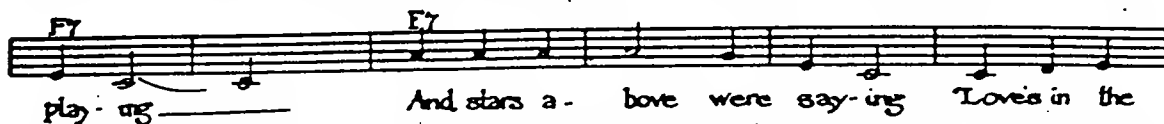
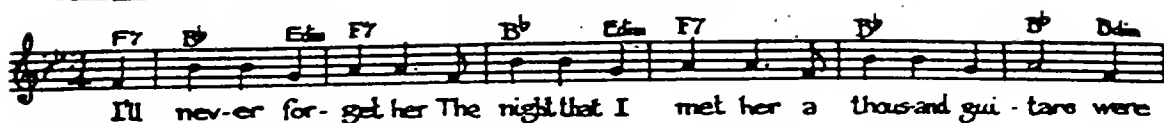
Musical notation for the song 'CHAMPAGNE WALTZ, THE' by Conrad-Oakland. The score is in 3/4 time and features a waltz tempo. The melody is written on a single staff with a treble clef. The lyrics are: 'This is the Cham - pagne Waltz, This is the dance of Love, Under the soft lights gleam, Just close your eyes and dream! I'd dance my whole life thru. If I could dance with you. Mu - sic spark - ling and glow - ing Thru my heart is flow - ing, The Cham - pagne Waltz.' The score includes various chords such as Eb, A7m, D7, C#dim, Bb7, Fm7, Eb, E7, Cm, Cm7, Eb, Fm7, Bb7, and Eb.

# CHERIE, I LOVE YOU (CHERIE JE T'AIME) (L. R. Goodman)

Musical notation for the song 'CHERIE, I LOVE YOU (CHERIE JE T'AIME)' by L. R. Goodman. The score is in 3/4 time and features a waltz tempo. The melody is written on a single staff with a treble clef. The lyrics are: 'Chér-ie, chér-ie my own, Chér-ie be mine a - lone. Though I could praise you a thous - and ways I say it all in that old, sweet phrase. Chér-ie, chér-ie, so fair Tell me tell me you care. I love you, love you, That's what I mean When I whis - per Chér - ie, my own I love you, love you, that's what I' The score includes various chords such as Bb, Cm, F7, Bb, Bbdim, Cm7, F7, F7m, Bb, Bb7, D7, G7, C7, F7, Bb, D7, G7, F7, Bb, and F7m.

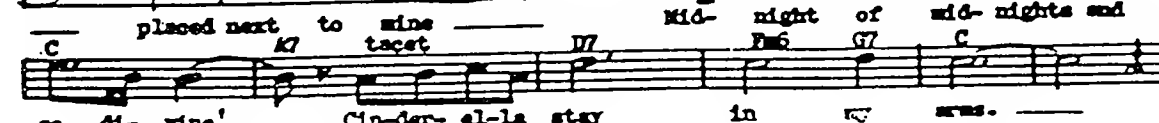
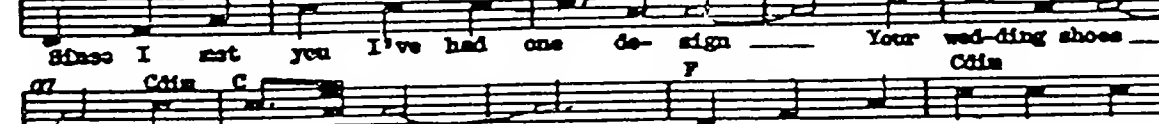
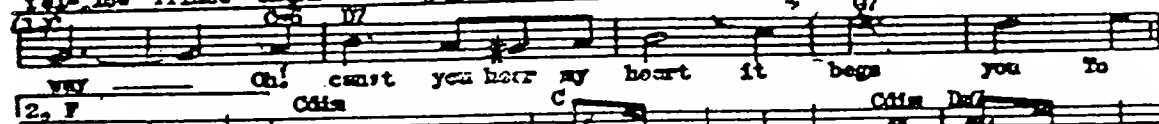
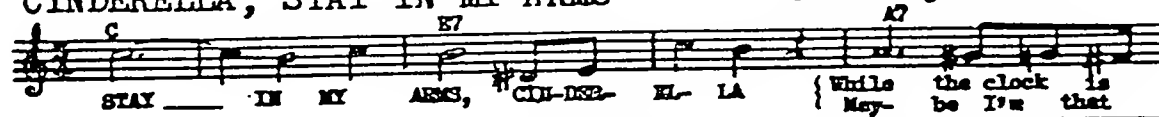
# CIELITO LINDO - (C. Fernandez)

227



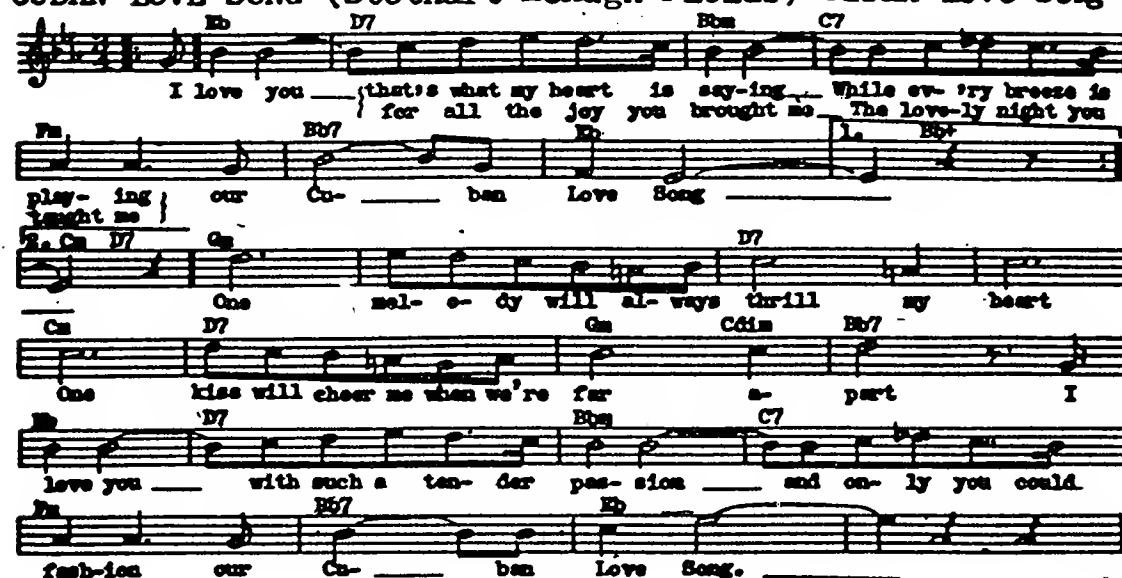
## CINDERELLA, STAY IN MY ARMS

(Kennedy-Carr)



# CUBAN LOVE SONG-(Stothart-McHugh-Fields)"Cuban Love Song"

228



I love you that's what my heart is say-ing While ev-ry breeze is  
play-ing our Co-ban Love Song for all the joy you brought me The love-ly night you  
mel-o-dy will al-ways thrill my heart  
One kiss will cheer me when we're far a-part I  
love you with such a ten-der pas-sion and on-ly you could  
fash-ion our Co-ban Love Song.

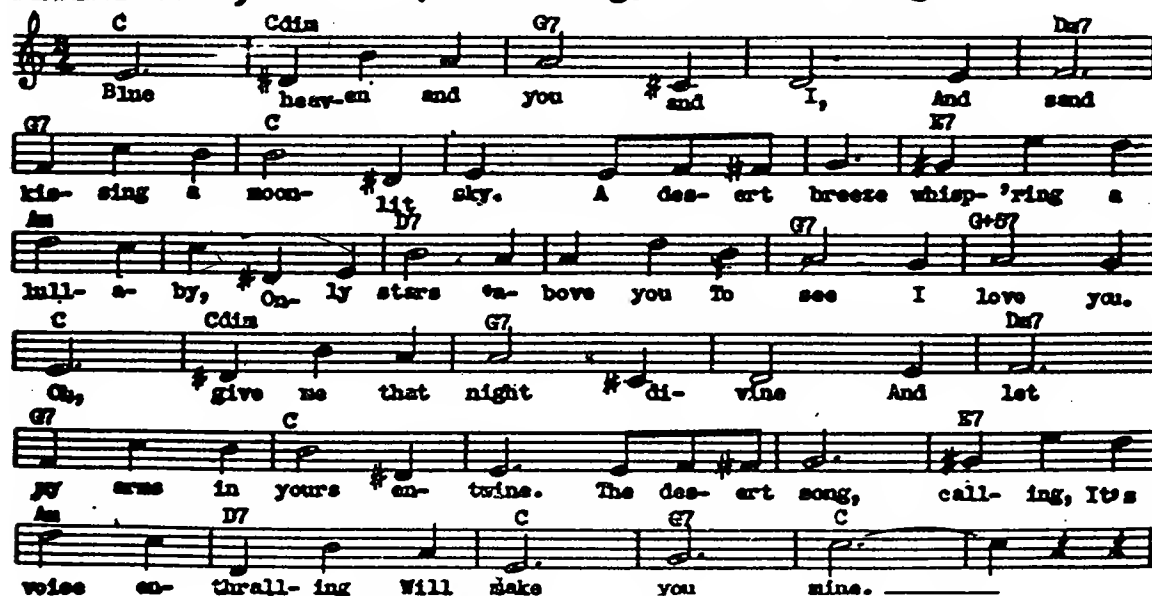
## Deep In My Heart

With expression



Deep in my heart, dear, I have a dream of you  
Fash-ioned of star-light, Per-fume of  
roses and dew, Our pathes may sev-er  
But I'll re-mem-ber for-ev-er, Deep in my  
heart, dear, Al-ways I dream of you.

## DESERT SONG, THE - (S. Romberg) "Desert Song"



Blue heav-en and you and I, And sand  
kis-sing a moon-ly sky. A des-ert breeze whisp-'ring a  
hll-a-by, On-ly stars ea-bove you To see I love you.  
Oh, give me that night di-vine And let  
my arms in yours en-twine. The des-ert song, call-ing, It's  
voice en-thrall-ing Will make you mine.

# 229 DIANE

Moderato

I'm in heav- en when I see you smile  
 You have light- ed the road lead- ing home

Smile for me my Di-ane  
 Pray for me when you can

And tho' ev- 'ry- thing's dark all the while  
 But no met- ter where- ev- er I roam

1. I can see you Di-ane  
 2. G7 Smile for me my Di-ane.

## DON'T ASK ME WHY

Valse moderato

Don't ask me why I'm leav- ing, Don't ask me why. Don't ask me why I'm  
 griev- ing, Don't ask me why. Oh I just want to tell you  
 I'll miss you so, And love you for- ev- er, for- get you nev- er.  
 Tho' you may hear me sigh- ing, Don't ask me why. I know you'll see me  
 cry- ing, Don't ask me why. To- mor- row to a new love  
 You'll whisper you're a true love; Then no more you'll be ask- ing me why.

## DOWN THE RIVER OF GOLDEN DREAMS

Down the riv- er of gold- en dreams, Drift- ing a-  
 Where the sil- ver- y love- moon beams, We'll not be  
 long, hum- ming a song of love, And when we  
 blue un- der the blue a- bove,  
 find the riv- er's end Where the wil- lows bend,  
 There our days we'll spend, to- geth- er.  
 Down the riv- er of gold- en dreams Just you and  
 I, un- der the sky of love.



# DREAM LOVER

Valse moderato

230

D Bm A7 D

Dream lo-er, fold your arms a- round me,  
We two can leave the world be- hind us,

D Bm7 A7 D

Dream lo-er, your ro-mance has found me;  
No- bod-y in-dis-creet can find us, I'm Dream

F#m7 Bm7 A7 D

held in your spell, Know- ing so well

B7 Bm7 A7 1/2 F#m7 Bm

Dreams nev- er tell. lov- er of mine,

E7 D A7 D

Se- crets di- vine I am shar- ing with you.

Valse moderato

## Dreamy Melody

A7 D7 C7

Play that (dream-y mel-o-dy That sooth-ing re- frain Play it  
mag-ic har-mo-ny 'Twill lin- ger for- ev- er just

C7 Ddim C7

sweet and ten- der- ly I don't know why it haunts me for so me I  
like a mem- o- ry Oh let me dream and play for me that

1. F Dm7 C7 C7 1/2 F Dm7 F

seem to hear it ev- 'ry- where I go. mel- o- dy.

Tempo di Valse

## Falling In Love With Love

Bb Dm Cm Bb F#m F7

Fall- ing in love with love Is fall- ing for make be- lieve  
I fell in love with love one night When the moon was full

Cm7 F7 F7 Bbm7 Bbm7 Bbm7

Fall- ing in love with love Is play- ing the fool;  
I was un- wise with eyes Un- a- ble to see.

Bbm7 Bb Bbm7 Bbm7 Bbm7 Dm7 D7 1. F#m

Car- ing too much is such a ju- ve- nile fan- cy  
I fell in love with love. With love ev- er- last- ing.

D7 Gdim Cm Cm C7 F#m Cm7 F7

Learn- ing to trust is just for chil- dren in school.

2. C C7 Cm Ddim Cm7 F#m Bb

But love fell out with me.

# Falling In Love With You

Valse moderato

Fall - ing in love, fall - ing in love with you, dear. Learn - ing to  
Birds in the trees sing mel - o - dies a - bout you. They seem to

1. smile, Whis - per - ing I'll be true, dear. Ros - es are bloom - ing ev - 'ry  
be jeal - ous of me,

2. where, I nev - er knew they grew so fair, They love you, too, \_\_\_\_\_

E - ven the moon shin - ing a - bove knows what I'm dream - ing  
of Fall - ing in love, fall - ing in love with you. \_\_\_\_\_

## FOR YOU

I will gath - er stars make a string of pearls out of the blue \_\_\_\_\_ } for you, \_\_\_\_\_  
out of the dew \_\_\_\_\_ }

for you. \_\_\_\_\_ I'll \_\_\_\_\_ O - ver the

high - way And o - ver the street, Car - pets of clo - ver I'll

lay at your feet Oh, there's noth - ing in this world I would - n't

do \_\_\_\_\_ for you, \_\_\_\_\_ for you, \_\_\_\_\_

## GIRL OF MY DREAMS

Moderato

Girl of my dreams, I love you, hon - est I do, You

are so sweet, \_\_\_\_\_ If I could just hold your charms a -

gain in my arms, Then life would be com - plete; \_\_\_\_\_

Since you've been gone, dear life don't seem the same, Please

come back a - gain. \_\_\_\_\_ And af - ter all's said and done,

there's on - ly one, Girl of my dreams. it's you.

# GIVE ME A MOMENT PLEASE (Whiting-Harling)

Moderato

Give me a mo-ment please, A mo-ment please, one word, one smile one thrill. Let me en-fold your charms, With in my arms, You should, you must, you will. I nev-er knew that one like you Could bring me to my knees, Lift me and let me rise to Par-a-dise for just a mo-ment please.

232

## HONEST AND TRULY (Rose-Wood)

Valce

'Cause hon-est and tru-ly, I'm in love with you. No one has tak-en your place in my heart, Some-bod-y just wants to see us a-part. Don't start to doubt me, Learn more a-bout me. I'll ad-mit I'm in love but with no-bod-y else, Hon-est and tru-ly, it's you.

## IF I HAD MY WAY

Slowly with expression

IF I HAD MY WAY, dear, for-ev-er, There'd be a gar-den of ros-es for you and for me. A thous-and and one things, dear I would do Just for you, Just for you, on-ly you. IF I HAD MY WAY, we would nev-er grow old, And sun-shine I'd bring ev-ry day. You would reign all a-lone Like a queen on a throne. IF I HAD MY WAY.

## IF YOU'RE IN LOVE YOU'LL WALTZ

(H. Tierney) "Rio Rita"

If you're in love you'll waltz, To waltz is but a dream For there's a simple charm, That holds you arm in arm, A pair of smiling eyes That love and sym- pa- thise, You'll laugh and you'll forget your faults, If you're in love you'll waltz.

## I GIVE MY HEART

(C. Millocker) "The DuBarry"

I give my heart, Just to one man, Lov- ing as on- ly wo- man can. This too I swear, While I am there All I pos- sess is his to share I give my heart, I know my man Will not be sor- ry love be- gan. Fan- per er king, famed or un- known, I give my heart to one man a- lone.

## I'LL ALWAYS BE IN LOVE WITH YOU (Goetschius-Osser)

Sweet - heart, if you should stray, a mil - lion miles a - way, al - ways be in love with you And love with you. I can't do an-y more, I've tried so hard to please But let me thank you for such ten - der men - o - ries I wish you hap - pi - ness, As for me, sweetheart I guess, I'll al - ways be in love with you.

# I'll Follow My Secret Heart

234

**Andantino**

I'll fol - low my se - cret heart my whole life  
 through, I'll keep all my dreams a - part till one  
 comes true. No mat - ter what price is paid, What  
 stars may fade a - bove, I'll  
 fol - low my se - cret heart till I find love.

## I'LL SEE YOU AGAIN

Tempo di Valse lento

I'll see you a - gain When - ev - er spring  
 breaks through a - gain. Time may lie heav - y be -  
 tween, But what has been is past for - get - -  
 ting. This sweet mem - o - ry A - cross the years  
 will come to me, Tho' my world may go a - wry In my heart will ev - er  
 lie Just the ech - o of a sigh, Good - bye!

## I'M FALLING IN LOVE WITH SOMEONE

Valse lento

For I'm fall - ing in love with some one, some one  
 girl, I'm fall - ing in love with some one, head  
 a - whirl, Yes! I'm fall - ing in love with some one,  
 plain to see, I'm sure I could love some one  
 mad ly, If some one would on - ly love me!

## I'M FOREVER BLOWING BUBBLES - (Kenarovin-Kellette)

I'm for-ev-er blow-ing bub-bles Pret-ty bub-bles  
 in the air They fly so high near-ly reach the  
 sky then like my dreams they fade and die.  
 For-tune's al-ways hid-ing I've looked  
 ev-ry-where I'm for-ev-er blow-ing  
 bub-bles Pret-ty bub-bles in the air.

## IN A LITTLE SPANISH TOWN

(M. Wayne)

Moderate

In a lit-tle Span-ish town, 'Twas on a night like this,  
 Ma-ny skies have turned to gray, Be-cause we're far a-part,  
 Stars were peek-a-bo-oo-ing down, 'Twas on a night like this,  
 I whis-pered 'be true to me' And she sighed 'Si,  
 Si, Ma-ny moons have passed a-way and still she's in my  
 heart, We made a prom-ise and sealed it with a kiss,  
 In a lit-tle Span-ish town, 'Twas on a night like this.

## IT'S A GRAND NIGHT FOR SINGING - (Rodgers) "State Fair"

It's a grand night for sing-ing! The  
 moon is fly-ing high. And some-where a bird who is  
 stars are bright a-be-ve, The earth is a-glow and is  
 bound he'll be heard, Is throw-ing his heart at the sky.  
 add to the show, I  
 think I am fall-ing in love. Fall-  
 ing, Fall-ing in love.

I WONDER WHAT'S BECOME OF SALLY (M. Ager) *Very Mod. Int.*

D7 G Bm A7 D7  
 I won - der what's be - come of Sal ly That old  
 D7 G Bm C7  
 gal of mine? The sun - shines missing from our  
 D B7 Em A7 D7  
 al ley Ev - er since the day Sal - ly went a -  
 D7 G7 C  
 way No mat - ter what she is; Where - ev - er she may be, If  
 E7 A7 D7 G Bm  
 no one wants her now Please send her home to me, I'll al - ways wel - come back my  
 E7 A7 D7 G  
 Sal ly, That old gal of mine.

JEANINE (I Dream Of Lilac Time) (H. Shilkret) *Moderato*

G Gdim D7  
 Jean - nine, I dream of li - lac - time, Your eyes, they  
 G  
 beam in li - lac - time, Your win - ning smile, and  
 D7 Cdim Em A7 D7  
 cheeks blush - ing like the rose, Yet all the while, you sigh when no - bod - y  
 G Gdim D7  
 knows, Jean - nine, my queen of li - lac - time, When I re -  
 G G7 C E7 Am  
 turn, I'll make you mine, For you and I, our  
 G Dm E7 A7 D7 G  
 love - dream can nev - er die, Jean - nine, I dream of li - lac - time.

## KISS IN THE DARK, A

*Moderate Waltz-Time*

F#m Bb7 A7 A7 D  
 Oh that kiss in the dark Was to him  
 Bm D Em  
 just a lark, But to me 'twas a  
 A7 A7 Chdim7 A7 D Bb7  
 thrill cu - preme! Just a  
 A7 A7 D  
 kiss in the dark But it kindled the  
 E7 D Em7  
 spark, The a - wak - 'ning of love's  
 A7 D  
 young dream.

## KISS ME AGAIN - (V. Herbert) "Mlle. Modiste"

Moderato

Sweet summer breeze, whis-per-ing trees, Stars shin-ing soft-ly a-bove;  
 Ros-es in bloom, waft-ed per-tune, Sleep-y birds dream-ing of love—  
 Safe in your arms, far from a-larms, Day-light shall come but in  
 vain. Ten-der-ly pressed close to your breast Kiss me,  
 Kiss me a gain. Kiss me a-gain! Kiss me! Kiss me a-  
 gain!

## KISS WALTZ, THE (J. Burke) "Three Flights Up"

Kiss me, sweet-heart, Kiss me, That's what the Kiss Waltz is  
 say-ing; Bring your lips close to mine while we're sway-  
 ing, Oh, my dear! Can't you hear what they're play-ing?  
 This waltz is the Kiss Waltz, Tell-ing us  
 both what to do, So kiss me! Sweet-heart,  
 Kiss me! While I dance the Kiss Waltz with you.

## LET ME CALL YOU SWEETHEART (Whitson)

Slowly (with sentiment)

LET ME CALL YOU SWEET-HEART, I'm in love with  
 you Let me hear you whis-per that you  
 love me, too Keep the love-light glow-ing  
 in your eyes so true LET ME CALL YOU  
 SWEET-HEART, I'm in love with you.



# LET THE REST OF THE WORLD GO BY (L.R. Ball)

238

With some one like you, a pal good and true, I'd like to leave it  
all be- hind, and go and find Some place that's known to God a-  
lone, Just spot to call our own. We'll find per- fect  
peace, Where joys nev- er cease, Out there be- neath a kind- ly  
sky, We'll build a sweet lit- tle nest some- where in the  
west, And let the rest of the world go by.

## LITTLE LOVE, A LITTLE KISS, A (L. Silesu) Allegretto Moderato

When the scented night of sum- mer cov- ers Field and ci- ty with her veil of  
blue, All the lanes are full of stray- ing love- ers, Mur- mur- ing the  
words I say to you, Just a lit- tle love, a lit- tle kiss,  
just an hour that holds a world of bliss: Eyes that trem- ble like the stars a-  
I would give you all my life for this, As I hold you fast and bend a-  
bove me, And the lit- tle word that says "You love me!"  
bove you, And I hear you whis- per- ing, "I love you."

## LOVE HERE IS MY HEART! (Chere A Toi Mon Coeur) (L. Silesu)

Love, here is my heart, One rose for your  
hair. Yours if you keep it to- day, Yours if you throw it a-  
way! Wheth- er you now tear it a- part,  
Or choose it to wear, Some- thing to kiss or to  
kill, As you will, Here is my heart.

## LOVELY LADY

(McHugh)

Waltz: Tempo Moderato

Love-ly La-dy I'm fall-ing mad-ly in love  
with you. It's a feel-ing be-yond con-  
ceal-ing, What can I do?  
Take my heart it's yours a-lone  
To keep for-ev-er Love-ly La-dy, I'm  
fall-ing mad-ly in love with you.

## LOVE'S OWN SWEET SONG (Emmerich)

Tempo di Valse

Oh let us come and dance with joy Since love and  
life are ours, For youth is strong and blood grows  
warm Be-neath the scent of flow'rs Mu-sic  
light and laugh-ter bright shall car-ry us a-  
long Sing-ing with our hearts on  
fire love's own sweet song.

## MANY HAPPY RETURNS OF THE DAY

(J. Burke)

Man-y hap-py re-turns of the day, And there  
is-n't much more I can say; I re-call with a tear You've been  
mar-ried a year But I still wish you luck, With a heart that's sin-  
cere; I won't bring an-y pres-ent to you, I gave  
you up, what more could I do? I'll just send a bou-quet, With a  
card that will save 'Man-y hap-py re-turns of the day'!

# MARIA ELENA

(L. Barcelata) "Down Mexico Way"

240

MA - RI - A E - LE - NA you re the an - swer to pray r. — MA - RI - A E - LE - NA

Can't you see how much I care? To me your voice is

like the ech - o of a sigh And when you're near my heart can't speak a

bove a sigh. MA - RI - A E - LE - NA Say that we will nev - er part

MA - RI - A E - LE - NA Take me to your heart A love like mine is

great e - nough for two To share this love is real - ly all I ask of you.

# MASQUERADE

(Webster-Loeb)

Valse brillante

Twilight soon will fade, I'll meet you at the Mas-quer-  
 La-dy dressed in jade, Hold me tight at the

ads. While our hearts are swing-ing to vi-o-lins sing-ing till dawn.—  
 If the mu-sic halts, dear, Then my heart will waltz, dear, right on.—

Twelve o'-clock is chim-ing on the clock

up a-bove.— Now if you'll un-mask your heart I'll love you, love

you. Mid- night shad-ows fade, No one's left at the Mas-quer-ade.

Ev-'ry-thing is through, dear, But my love for you, dear, lives on.

# MEMORIES

(Van Alstyne)

Moderato

Mem-o-ries, Mem-o-ries, Dreams of love, so

true. — O'er the Sea of Mem-o-ry I'm

drift-ing back to you. — Child-hood days, Wild-wood days, A-

mong the birds and bees — You left me a-lone. But

still you're my own! In my beau-ti-ful Mem-o-ries. —

## MEMORY LANE

With expression

I am with you Wan-der-ing through Mem-o-ry Lane; Liv-ing the  
 shy Say-ing "Good-bye" there in the dawn; On-ly a  
 years, Laugh-ter and tears, ov-er a gain. I am dress-ing  
 Glance Full of ro-mance, and you were gone!  
 yet of the night we met When life was a love-ly re-  
 frain. You were so Though my dreams are in vain, My  
 love will re-main Stroll-ing a gain, Mem-o-ry Lane, with you.

## MEM'RIES

Moderato

Mem' ries. mem' ries. mem' ries of you Dear  
 Hold me clos-er Kiss me of you Dear  
 heart while you he loved me so Back through the  
 years Smiles through the tears. Mem' ries come and  
 go fire light plays  
 Tell me you love me dear now as then.  
 Gold-en mem-o-ry days

## MIDNIGHT IN PARIS (Conrad-Magidson) "Here's To Romance"

Sweet is the mad-ness of mid-night in Par-is, Cher-  
 is, Hearts are young, love is free,  
 Won't you share it with me? Tou-jours l'a-  
 mour, Though hearts are in dan-ger at mid-night in  
 Par-is, Cher-is what's to be is to be  
 Won't you share love with me?

# MOST BEAUTIFUL GIRL IN THE WORLD, THE (Rodgers) "Jumbo"

242

The most beau- ti- ful girl in the world — Picks my  
star in the world — is- n't

tions out, eats my can- dy, Drinks my bran- sweet dy  
Gar- bo, is- n't Diet- rich But the

1. The most beau- ti- ful girl in the world.  
who can make me be-

2. lieve it's a beau- ti- ful world. — Se- cial —

not a bit, — Nat- 'ral — kind of wit, —

She'd shine — an- y- where, — And she

has- n't got plat- i- num — hair, — The most beau- ti- ful

house in the world — Has a mart- gage what do

I care, it's good- bye care — When my slip- pers are

next to the ones that be- long — To the one and

en- ly beau- ti- ful girl in the world!

## MY BEAUTIFUL LADY (I. Caryll) "The Pink Lady" Moderato

To y- beau- ti- ful la- dy, { I raise my eyes, —  
Glide, Glide, { on light, bright wings, —

My heart, beau- ti- ful la- dy, to your heart sighs, —  
While the rap- ture of mu- sic a- round us swings, —

1. Come, come, beau- ti- ful la- dy, to Pa- ra- dise, — E're the  
sweet, sweet waltz dream dies. —

2. Dream, dream, dream and for- get Care, pain, use- less re- gret,  
Love, love, beau- ti- ful la- dy, in my heart sings. —

MI BODDY

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The lyrics are: 'Nights are long since you went a-way, I think a-bout you all thru the day My Bud-dy, my Bud-dy, No Bud-dy quite so true. Miss your voice the touch of your hand, Just long to know that you un-der-stand My Bud-dy, my Bud-dy, Your Bud-dy miss-es you.' The score includes various guitar chords: G, dim, D7, G, dim, Am7, D7, G, G7, E7, Am, A7, D7, D+, Bud-G, dim, D7, G, G7, dim, Am7, D7, G, E7, Am, A7, Am7, D7, G. The melody is a simple, melodic line with a range of one octave.

Nights are long since you went a-way, I think a-bout you all thru the day My Bud-dy, my Bud-dy, No Bud-dy quite so true. Miss your voice the touch of your hand, Just long to know that you un-der-stand My Bud-dy, my Bud-dy, Your Bud-dy miss-es you.

MY HERO (O. Straus) "Chocolate Soldier" Andante con moto

**Chorus**  
 Come, Come, I love you on- ly, My  
 heart is true, Come! Come! My life is lone- ly,  
 I long for you, Come! Come! Naught can ef-  
 face you, My arms are ach- ing now to en- brace you.  
 Thou art di- vine Come! Come!  
 I love you on- ly, Come, re- ro mine.

MY ISLE OF GOLDEN DREAMS (Blaufuss) Tempo di Valse Lento

The image shows a musical score for the song 'The Love Song of the Sea'. It consists of five staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written on a single line. The lyrics are: 'Out of the mist, lips I have kissed, call ten-der-ly, / Drift-ing in dreams, drift-ing it seems, back to the shore, —'. The second staff continues the melody with lyrics: 'Out of the west, hands I have pressed back on to me. / Where hand in hand, o-ver the sand we'll stroll once more, —'. The third staff has lyrics: 'O-ver the sea, wait-ing for me, lone-ly and blue, —'. The fourth staff has lyrics: 'Some-bod-y sighs, some-bod-y cries, "I love you, I love you!"'. The fifth staff has lyrics: '"Heart of my heart, no more we'll part!" I hear her say — / But with the dawn, my dream has gone a-stray. —'. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten-style annotations above the staves, including 'C', 'F', 'G7', 'Bb', 'Eb', 'Ea', 'Dm7', and 'G7'.

Out of the mist, lips I have kissed, call ten-der-ly,  
 Drift-ing in dreams, drift-ing it seems, back to the shore, —

Out of the west, hands I have pressed back on to me.  
 Where hand in hand, o-ver the sand we'll stroll once more, —

O-ver the sea, wait-ing for me, lone-ly and blue, —

Some-bod-y sighs, some-bod-y cries, "I love you, I love you!"

"Heart of my heart, no more we'll part!" I hear her say —

But with the dawn, my dream has gone a-stray. —

## MY WILD IRISH ROSE

(Olcott)

Moderato

My wild I- rish rose, The sweet- est  
 flow'r that grows, You may search ev'- ry- where, but  
 none can com- pare With my wild I- rish rose. My  
 wild I- rish, rose, The dear- est flow'r that  
 grows, And some day for my sake, she may let me  
 take The bloom from my wild I- rish rose.

## NEAPOLITAN NIGHTS

(J. S. Zamecnik)

Moderato

Oh, nights of splan- dor, Your charas so ten- der  
 sleep- ing, A vig- il keep- ing,  
 Make love sur- rend- er Till stars are gone;  
 While stars are weep- ing As they de- part;  
 Oh, nights of laugh- ter, Tho' tears come af- ter,  
 Danc- ing bells are peal- ing, While night is steal- ing,  
 Love's re- grets, love for- gets when comes the dawn. Fair Na- ples  
 To its  
 nest, lulled to rest with- in my heart.

## NELLIE KELLY I LOVE YOU

(G.M. Cohan)

Valse moderato

It's the same old song they sing, "I love  
 you." The boys are all mad a- bout Nel- lie, The  
 daught- er of of- fi- cer Kel- ly And it's all day  
 long they bring, Flow- ers all drip- ping with dew And they  
 join in the chor- us of Nel- lie Kel- ly "I love you."

## NOW (Wright-Forrest) "Song Of Norway"

Allegretto

Now! Now! not to-mor-row but now! I'll have my  
nev-er mind a-bout how, I pay the  
heart's de- sire. — pip- er's hire. — My  
heart wants this mo- ment. I nev- er taught my heart what  
"No" "no" "no" "no" "no" meant! Love, love, How I cov- et you  
now, but all is change and naught en- dures.  
Now, Now, Not for- ev- er but now, I'm yours. —

Dreamily

## Oh, How I Miss You Tonight

OH, HOW I MISS YOU TO NIGHT — Miss you while lights are low —  
Oh, how. I need you to - night — More than you'll ev - er  
know — Each mo - ment though we're a - part. —  
You're nev - er out of my heart, — But I'd rath - er be  
lone - ly. And wait for you on - ly. Oh, pal how I miss you to - night. —

## OH, WHAT A BEAUTIFUL MORNIN'

Tempo di Valse

There's a bright gold- en haze on the mead- ow — There's a  
bright gold- en haze on the mead- ow — The corn is as  
high as an el- e- phant's eye, An' it looks like it's climb- in' clear  
up to the sky. Oh what a beau- ti- ful morn- in',  
Oh, what a beau- ti- ful day. — I got a beau- ti- ful  
feel- in' — Ev- 'ry- thing's go- in' my way. —



# ONE KISS (R. Romberg) "New Moon"

Allegretto grazioso

246

One kiss, one man to save it for — One love for  
him a-lone. — One word, one vow and noth-ing more —  
To tell him I'm his own. — One mag-ic  
night with-in his arms, — With pas-sion flow' un-  
furled. — But I will try to love on-ly  
one man And no oth-er man in the world. —

# ONE NIGHT OF LOVE (V. Schertzinger)

Moderato

ONE NIGHT OF LOVE, — When two hearts are one, —  
A night to have and hold, — When love is gone and  
star-light grows cold. ONE NIGHT OF LOVE, — When love is  
all — that I'll re-call. — When at the break of  
dawn, — I find my lov-er gone, — I'll whis-per with a smile, I've  
lived a lit-tle while, — I've known ONE NIGHT OF LOVE. —

# ONE ROSE, THE (Lyon-McIntire)

You're as sweet as the red rose in June, dear, I  
love you, a-dore you, I do — Each night thru Love-land we'd  
wan-der, sweet-heart Tell-ing love sto-ries a-new — Out of a  
blue sky a dark cloud came roll-ing — Break-ing my  
heart in two — Don't leave me a-lone, I love on-ly  
you. You're the one rose that's left in my heart. —

## ON MIAMI SHORE

(V. Jacobi)

Moderate

On the gold- en sands of old Mi- a-  
 mi shore, There I al- ways  
 find a girl when I a- dare,  
 Ev- 'ry year it seems to hap- pen o'er  
 and o'er, On the gold- en sands where  
 love com- mends Mi- a- mi shore.

Moderato

## Paradise

And then he holds my hand, (Mn ) And then I  
 dims the light, ) And then he  
 un- der- stand (Mn ) His eyes s- fire with  
 (Mn ) Mn )  
 one de- sire, Then a heav- en- ly kiss, Could I re- sist?  
 (Whist-les ) He takes me to Per- a- disc.

## PEGGY O'NEIL

Tempo di Valse

if her eyes are blue as skies, That's  
 Peg- gy O'- Neil, If she's smil- ing all the  
 while, That's Peg- gy O'- Neil, If she  
 walks like a sly lit- tle rogue If she talks with a  
 cute lit- tle brogue, Sweet per- son- al- i- ty full of res-  
 cal- i- ty, That's Peg- gy O'- Neil.

# RAMONA

(M. Wayne)

**Valse moderato**

248.

Eb Bb7  
 Ra-non-a, I hear the mis-sion bells a-bove, Ra-  
 when day is done you'll hear my call,  
 Eb  
 mon-a, they're ring-ing out our song of love, I press you, ca-  
 we'll meet be-side the wa-ter  
 Bb  
 res-s you, and bless the day you taught me to care, To al-ways re-  
 Eb 12. C7  
 mem-ber the ram-bling rose you wear in your hair, fall,  
 Fm Abm Eb Cdim Db  
 I dread the dawn when I a-wake to find you  
 C7 Fm Bb7 Eb  
 gone, Ra-ma-a I need you my own.  
 Copyright 1927 by Leo Feist, Inc.

ROMANCE - (W.Donaldson) "When Johnny Comes Marching Home"

Ro - mance — Ro - mance, — may come with the Spring  
mance — Ro - mance, — is Heav - en for one and

Fall, — When hearts are forlorn, it brings them the dawn of  
all, — That's found in your eyes and not in the skies a - Love.

bove. — Po - et - ic words set to love - notes of birds sweetly  
blend - ing: — Fall from the lungs and they're sung to a glo - ri - ous

end - ing. — Ro - mance — Ro - mance! be co - gor to head it  
call — For life is a void, Till you've enjoyed Ro - mance, sweet Ro - mance!

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ROMANCE - (S. Romberg) "The Desert Song"

Andantino

Ab E7 Bbm7 Eb7  
Yet, when I seek this beau- ty Flow- er of  
Ab Ab7 F7  
youth's first dawn- ing, I find a pros- y  
Bb7 Dbm5 Bb7 Eb Eb7  
work a day world, stretch- ing and yam- ing!  
Ab E7 Ebm7 Eb7  
Love is locked up in cages, Kept for a  
Ab Ebm F7  
po- ets pag- es. Life and ad- ven- ture  
Bbm Dbm5 Ab Eb7 Ab  
Don't seem to be pay- ing at- ten- tion to me! \_\_\_\_\_

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# ROSE IN HER HAIR, THE (H. Warren) "Broadway Gondolier"

249

In her eyes there was moon - light, and a rose in her  
hair, In my arms there was no one,  
So I just put her there. On her  
lips was a prom - ise, in my heart was a pray'r,  
When I fi - nal - ly went, I went home with the scent of the  
rose in her hair.

## ROSES OF PICARDY

(Wood)

Brightly

Ro - ses are shin - ing in Pi - car - dy in the  
hush of the sil - ver dew, Ro - ses are flow' - ring in  
Pi - car - dy, but there's nev - er a rose like you! And the  
ro - ses will die with the sum - mer - time, And our  
roads may be far - a - part, But there's one rose that dies not in  
Pi - car - dy! 'tis the rose that I keep in my heart!

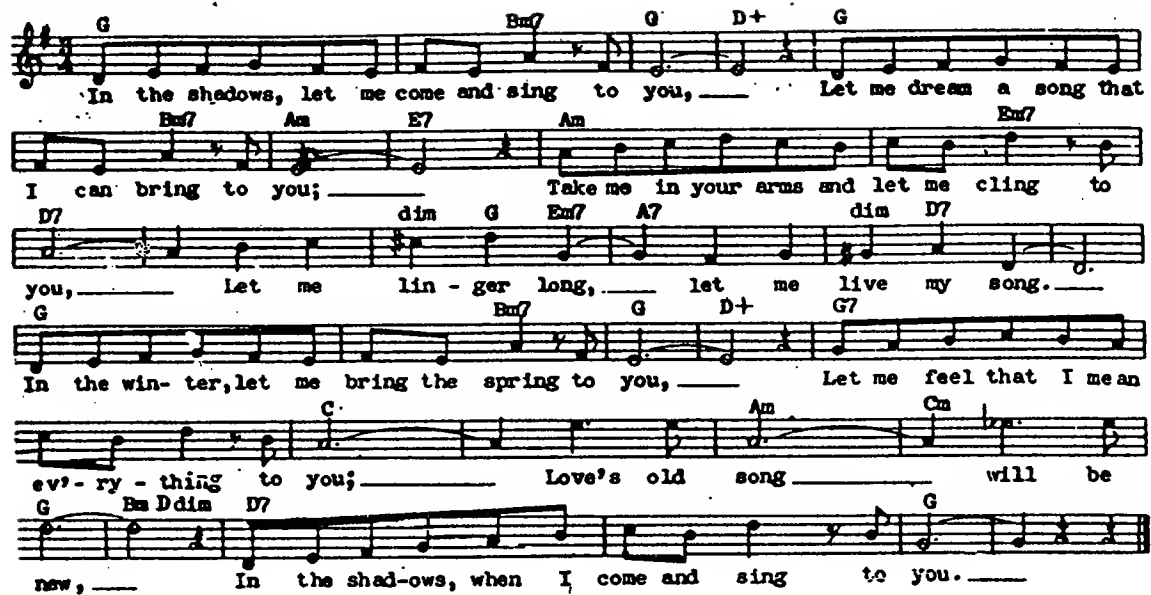
## SAY NOT LOVE IS A DREAM (Lehar) "The Count Of Luxembourg"

Say not Love is a dream! Say not that hope is  
vain, Say not that cru - el fate will re - deem Per - fect  
joy with pain! Look, ah, look not be - yond  
Joy so near; — True hearts may not des - pond, For  
Love knows nought of fear! Love breaks  
ev - e - ry bond, And love, true love, is here!

# SHADOW WALTZ

With expression.

250


 Musical score for "Shadow Waltz" in 4/4 time. The melody is written on a single staff with a treble clef. Chords are indicated above the staff: G, Bm7, G, D+, G, Bm7, Am, E7, Am, Em7, D7, dim, G, Em7, A7, dim, D7, G, Bm7, G, D+, G7, C, Am, Cm, G, Bm7, Ddim, D7, G. The lyrics are: "In the shadows, let me come and sing to you, Let me dream a song that I can bring to you; Take me in your arms and let me cling to you, Let me linger long, let me live my song. In the win-ter, let me bring the spring to you, Let me feel that I mean ev-ry-thing to you; Love's old song will be new, In the shad-ows, when I come and sing to you."

## SILVER MOON (S. Romberg) "My Maryland" Andantino espressivo


 Musical score for "Silver Moon" in 4/4 time. The melody is written on a single staff with a treble clef. Chords are indicated above the staff: F, G9, G7, C, C7, F, Bb, F, G7, C7, F, G7, C7, F. The lyrics are: "The same sil-ver-moon shin-ing thro' the trees, we've the same night in June; we've the same sweet breeze. Then we are a-part, We've the same stars a-bove; I have your faith-ful heart, You're the one I love."

## SLEEP


 Musical score for "Sleep" in 3/4 time. The melody is written on a single staff with a treble clef. Chords are indicated above the staff: C, G°, G7, G+, C, A-57, G, D7, G7, C, G°, G7, G+, C, G°, Dm, Fm, C, G7, C.

## SMILIN' THROUGH (A. A. Penn) "Smilin' Through"

There's a lit-tle brown or road wind-in' in' o-ver the  
hill To a lit-tle white in cot mine, by too, the sea;  
hair, There's some sil-ver in mine, I see;  
There's a lit-tle green gate— At whose trel-lis I  
But in all the long years— When the clouds brought their  
wait,— While two eyes o' blue Come } smil-in' through At  
tears,— Those two eyes o' blue Kept }  
me! There's a me!

## SOME DAY

Moderately slow

Some day you will seek me and find me, Some day  
of the days that shall be. Sure-ly you will come and re-  
mind me of a dream that is call-ing for you and for me.  
Some day when the win-ter is o-ver, Some day  
in the flush of the spring My soul shall dis-cov-er the  
soul born for my lov-er, the girl who can make me a king.

## SOMEDAY I'LL FIND YOU (N. Coward) "Private Lives"

Some-day I'll find you, Moon-light be-hind you, True to the  
dream I am dream-ing As I draw near you You'll  
smile a lit-tle smile; For a lit-tle while We shall stand  
Hand in hand. I'll leave you nev-er, Love you for ev-er, All our past  
sor-row re-deem-ing; Make it all come true,  
Make me love you too, Some-day I'll find you a-gain.

# SOME DAY MY PRINCE WILL COME (Churchill "Sno. White & 7 Dwrfs")

252

SOME DAY MY PRINCE WILL COME, Some day I'll  
find my love, And how thrill-ing that mo- ment will be, —  
— When the Prince of my dreams comes to me. —  
He'll whis- per I love you, And steal a  
kiss or two, Though he's far a- way, I'll find my love some-  
day, Some day when my dreams come true. —

## STARS IN MY EYES (F. Kreisler)

Andante

Stars in my eyes tell how I feel, For this  
ten- der pas- sion is real. I am loved,  
I am blessed. All that es- ger long- ing is  
laid to rest. Stars in my eyes will al- ways shine  
While your heart — beats with mine. Till your love —  
— for me dies, There'll be stars in my eyes.

## SUNBONNET SUE (When I Was a Kid So High) (G. Edwards)

Sun- bon- net Sue, Sun- bon- net Sue, Sun- shine and  
res- es ren sec- ond to you; You looked so nice, I kissed you  
twice, Un- der your sun- bon- net blue. It was  
on- ly a kind of a "kid kiss," But it tes- ted lots  
nic- er than pie; And the next thing I knew, I was  
dead stuck on you, When I was a kid so high. —

## SYMPATHY WALTZ (JUST A BIT OF SYMPATHY)

Moderato

Just a lit- tle bit of sym- pa- thy and it- 'll change the skies from  
gray to blue. — Ev- en though you do not love me, just to know you  
sym- pa- thize, Will some- how do,  
Press a soft ca-ress up- on my hand, dear, So that I may  
know, You un-der-stand, dear, You make liv- ing worth the while, by sim-ply giv- ing  
just a bit of sym- pa- thy.

## TELL ME THAT YOU LOVE ME (C. A. Bixio) Tempo di Valse

Tell me that you love me to- night, —  
Life would be for- ev- er i- deal,  
Fill my heart with end- less de- light. — Your love to  
If I could be sure this is  
(1.) me means ev- 'ry- thing, — Such hap- pi-  
(2.) ness on- ly you can bring. — real:  
While in my arms I hold you tight,  
Tell me that you love me to- night!

## THREE O'CLOCK IN THE MORNING

Moderato

It's Three O' clock In The Morn- ing, We've danced the  
whole # night thru, — And day- light soon will be  
dawn- ing, Just one more waltz with you, — That  
mel- o- dy so en- tranc- ing, Seem to be  
made for us two, — I could just keep right on  
danc- ing for- ev- er dear with you.



TILL WE MEET AGAIN

(Whiting).

only 254

Ab Eb7 Eb7 Eb7 Eb7  
 Smiles the while you kiss me and a-dieu, When the  
 Ab Eb7 Eb7 Eb7  
 clouds roll by I'll come to you; Then the skies will  
 Ab F7 Eb7 Eb7  
 seem more blue Down in love's lane my dearie  
 Ab Eb7  
 Wedding bells will ring so merrily, Ev'ry  
 Ab Eb7 Eb7  
 tear will be a memory So wait and pray each  
 Ab Eb7 F7 Eb7 Eb7 Ab  
 night for me Till we meet a-  
 gain.

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TING-A-LING (The Waltz Of The Bells) (J. Little)

TING-A-LING, TING-A-LING

The image shows a musical score for the song 'TING-A-LING, TING-A-LING'. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, catchy style. The lyrics are written below the notes. The second staff continues the melody and includes the lyrics 'I love the waltz of the bells.' The third staff continues the melody and includes the lyrics 'Ting-a-ling, ting-a-ling, ting-a-ling, I love the story it tells.' The fourth staff continues the melody and includes the lyrics 'When bells are ring-ing I nev-a feel blue, I's al-ways sing-ing "sweet-heart, I love you." Ting-a-ling, ting-a-ling, ting-a-ling.' The fifth staff continues the melody and includes the lyrics 'ling, I love the waltz of the bells.' The score is written in a simple, easy-to-read style, suitable for a children's songbook.

ting-a-ling, ting-a-ling, ting-a-ling, I love the waltz of the bells. Ting-a-ling, ting-a-ling, ting-a-ling, I love the story it tells. When bells are ring-ing I nev-a feel blue, I's al-ways sing-ing "sweet-heart, I love you." Ting-a-ling, ting-a-ling, ting-a-ling, I love the waltz of the bells.

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**TOGETHER - (DeSylva-Brown-Henderson)**

TOGETHER - (De Sylva-Brown-Henderson)

Moderate

We strolled the lane, to- geth- er; Laughed at the  
rain, to- geth- er, Sing love's re- frain, to- geth- er.  
And we'd both pre- tend, It would nev- er end.  
One day we cried, to- geth- er, Cast love a- side to-  
geth- er. You're gone from me; But in my mem- o-  
ry, We al- ways will be to- geth- er.

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# 255. TO THE LAND OF MY OWN ROMANCE

(V. Herbert)

Land of ro-mance, so near, so far, There dreams will  
all come true. Thru the dark night fate's sil-ver  
star Guid-ed to love and you.  
And when your eyes looked in-to mine I found in your first  
glance, The hand and the heart that will lead me  
on To the land of my own ro-mance.

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## TOUCH OF YOUR HAND, THE

(J. Kern) "Roberta"

When you shall see flow-ers that lie on the  
plain. Ly-ing there sigh-ing for one touch of  
rain. Then you say bor-row, Some  
glimpse of my sor-row, And you'll un-der-  
stand. How I long for the touch of your hand.

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## TOYLAND (V. Herbert)

"Babes In Toyland"

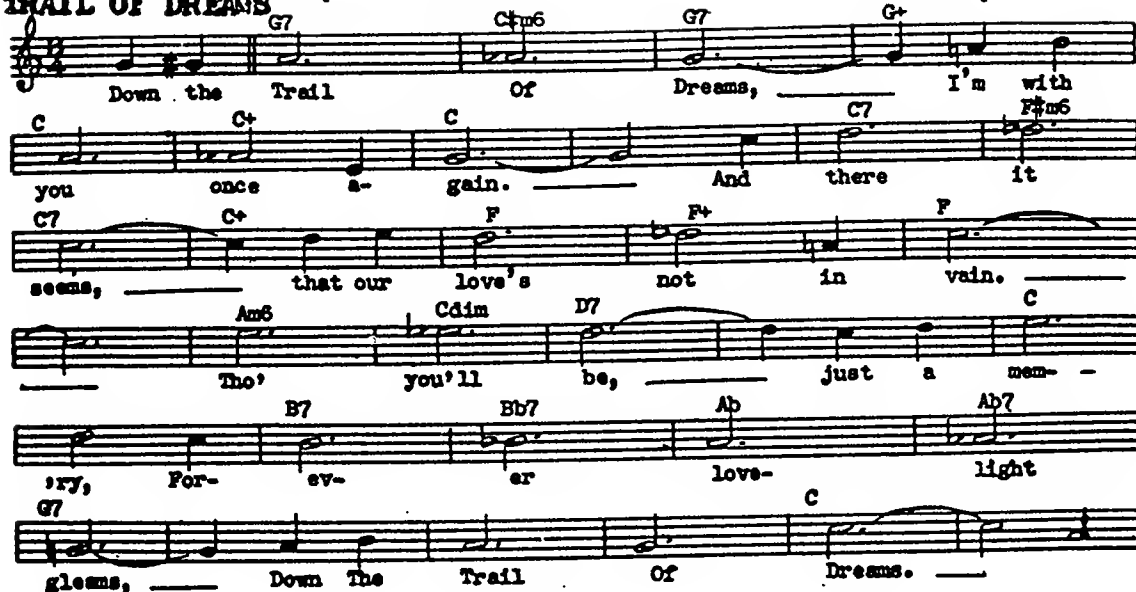
slow and dreamily

Toy-land! Toy-land! Lit-tle girl and boy-land,  
While you dwell with-in it You are ev-er hap-py then  
Child-hood's Joy-land, My-tle mer-ry Toy-land!  
Once you pass it's bor-ders you can ne-ver re-turn a-gain.

# TRAIL OF DREAMS (E. Swan)

Waltz tempo

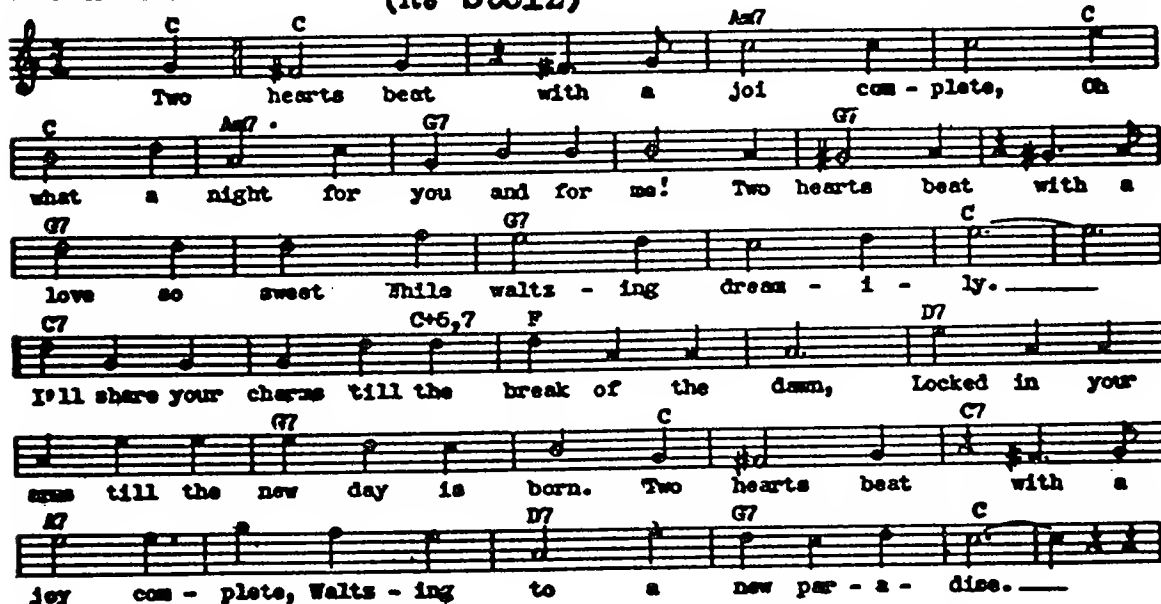
256



Down the Trail Of Dreams, I'm with you once a-gain. And there it seems, that our love's not in vain. Tho' you'll be, just a mem-ry, For-ev-er love-light gleams, Down The Trail Of Dreams.

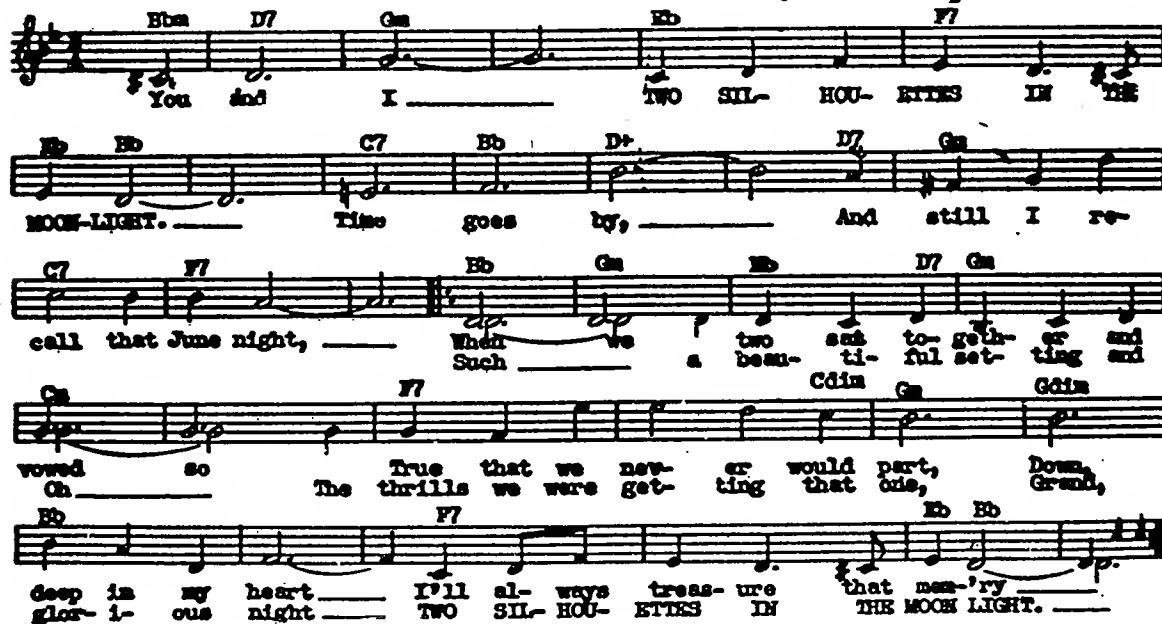
# TWO HEARTS (R. Stolz)

Rather slowly Waltz



Two hearts beat with a joy com-plete, Oh what a night for you and for me! Two hearts beat with a love so sweet While waltz-ing dream-i-ly. I'll share your charms till the break of the dawn, Locked in your arms till the new day is born. Two hearts beat with a joy com-plete, Waltz-ing to a new par-a-dise.

# TWO SILHOUETTES IN THE MOONLIGHT - (C. Kelley)



You and I TWO SIL-HOU-ETTES IN THE MOON-LIGHT. Time goes by, And still I re-call that June night, When we two sat to-geth-er and Such a beau-ti-ful set-ting and vowed so True that we nev-er would part, Down, Oh The thrills we were get-ting that one, Grand, deep in my heart I'll al-ways treas-ure that mem-ry glori-ous night TWO SIL-HOU-ETTES IN THE MOON LIGHT.

## Vienna Dreams

## Valse moderato

G Bdim Am Cm Bm D+  
 Dream when VI - EN - NA DREAMS, As o'er the Dan - ube the  
 G Gdim Am7 D7  
 moon - light gleams; Waltz to Vi - en - na's mel - o - dies, Live, laugh and  
 G Bdim Am Cm  
 love like the Vi - en - nese. Hold me and it will seem,  
 D+  
 Night - time is end - less and love su - preme, And with the  
 B7 C# G# C# Bm D7 G  
 day our two hearts will stay in Old Vi - en - na's dream.

## WABASH MOON (Dreyer-Downey)

## Valse moderato

C A7 D7 G7 C  
 Wa - bash moon keep shin - ing On the one who  
 Cdim C Gdim G7 E7 Am  
 waits for me — Back home in In - di - an - a  
 D7 G7 C  
 'Heath the weep - ing will - low tree — Har - vest  
 A7 D7 G7 C Bb  
 days are o - ver And I'll be re - turn - ing  
 A7 Dm Fm C  
 soon — Tell her how I'm pin - ing  
 Cdim G7 C  
 Keep on shin - ing Wa - bash Moon.

## Waltz

## Waltz Dream

G G+ Am D7  
 Soft - ly each mea - sure, Gent - ly each strain, Thrilled me with pleas - ure,  
 1. G Gdim D7 G D7  
 Filled me with pain; Tones that were tear - ful, Tones of de - light,  
 D+ G 2. E7 Am  
 Sor - row - ful, or cheer - ful, Rang through the night. pain. Song of the Spring time,  
 A7 Edim G G D7 D+ G  
 Love's month of May Song of the ring time, Love's round - e - lay! Song of the  
 Am A7 Edim G B7 A7 D7 G  
 Spring - time, Love's month of May, Song of the ring - time, Love's round - e - lay.

**WANTING YOU (S. Romberg) "The New Moon" Value Moderate**

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Want- ing you, — ev'-ry day I 'am want-ing you, — Ev'-ry night I am  
long- ing to — Hold you close to my ca- gar breast;  
Want- ing love, — in that heaven I'm dream-ing of — Makes that heaven seem  
far a- bove — A- ny hope that I'll gain my quest. —  
Dreams are vain, — But I cling to the  
mer- est chance that you may hear me;  
Dreams are vain, — For when- ev- er I  
wake, I nev- er find you near me.  
Want- ing you, — no-thing else in this world will do, — In this world you are  
all that I a- dore. — All I a- dore. —

WE WILL ALWAYS BE SWEETHEARTS--(O. Straus) "One Hour With You"

Day af-ter day, We will al-ways be sweethearts, The same as the  
day we be - gan, Do what he say, We will al-ways be  
sweethearts for he is my Boy and my Man. He kiss-es  
me and my lips are so will-ing, But we Both a - gree that each  
time it's more thrilling and so I can say We will al-ways be  
sweet-hearts the same as the day we be - gan.



# WHEN THE MOON COMES OVER THE MOUNTAIN (H. Woods)

260

When The Moon Comes O- ver The Moun- tain — Ev- 'ry  
 Once a- gain we stroll 'neath the moun- tain — Thru' that  
 beam, brings a dream dear of you — Each day is  
 rose cov- ered val- ley we knew —  
 gray and dream- y — But the night is bright and  
 cheer- y — When The Moon Comes O- ver The Moun- tain —  
 I'm a- lone, with my mem- 'ries of you. —

# WHEN YOU'RE AWAY (V. Herbert) "The Only Girl"

When you're a- way, dear, how wear- y the lone- some  
 Then when you're near me, There's naught that I strive to  
 hours! — Sun- shine to seems gray, dear! The frag- rance has  
 do, — Save to an- dear me more fond- ly, my  
 left the flow'rs! — Ev- er I hear you, in seem- ing, dear!  
 love, to you! Nev- er a- gain let us part,  
 Whisp- ring soft love- words to me! Ah. If I knew 'twere but  
 I dis- with- out you, mine own! Hold me a- gain to your  
 ing! Ne'er to be! — heart! I love you a- lone. —

# WHEN YOUR HAIR HAS TURNED TO SILVER (P. De Rose)

When your hair has turned to sil- ver, I will  
 love you just the same; — I will on- ly call you  
 sweet-heart, — That will al- ways be your name. —  
 — Through a gar- den filled with ros- es — Down the  
 sun- set trail we'll stray! — When your hair has turned to  
 sil- ver — I will love you as to- day. —

## WHERE THE BLUE OF THE NIGHT

(Turk-Crosby-Ahlert)

Where The Blue Of The Night meets the gold of the  
 And the gold of her hair crowns the blue of her  
 day, Like a Some- one waits for me. — If  
 eyes Like a Some- one waits for me. — ly. —  
 on- ly I could see her, — Oh, how hap- py.  
 I would be! — Where The Blue Of The Night meets the  
 gold of the day, Some- one waits for me. —

## WHIFFENPOOF SONG, THE (Minnigerode-Pomeroy-Galloway)

Were poor lit- tle lambs who have lost our way. Baa! Baa!  
 Baa! — We're lit- tle black sheep who have gone a- stray:  
 Baa! Baa! Baa! — Gen- tle- men song- sters off on a  
 spree, Doomed from here to a- ter- ni- ty Lord have  
 mer- cy on such as we Baa! Baa! Baa! —

## WHILE HEARTS ARE SINGING -(O. Straus) "The Smiling Lieutenant

While hearts are sing- ing Spring will re- main, Mu- sic is  
 Love is for you, Lips will be.  
 bring- ing love once gain; Lis- ten in glad- ness Mel- o- dy  
 cling- ing, dreams will seen  
 rare Melt- ing our sad- ness In- to the air true.  
 Spring time is call- ing, now it is May, Love while it  
 sings to you, Life for to- day, Lis- ten, it calls you  
 Now it is May; Take what it brings to you, Live for to- day!



## WHILE WE'RE YOUNG

Waltz Tempo  
Bb7-9

Songs were made to sing WHILE WE'RE YOUNG,  
 Through it may be just for to day,  
 Ev-ry day is spring WHILE WE'RE YOUNG.  
 Share our love we must, while we may.  
 None can re-fuse Time flies so fast,  
 Too dear to lose and too sweet to last.  
 So blue the skies, all sweet sur-prise  
 Shines be-fore our eyes WHILE WE'RE YOUNG.

## Whisper That You Love Me

Waltz

WHIS- PER THAT YOU LOVE ME, dar ling  
 do Tell me while you hold me  
 near For I love you  
 tru ly, on ly you.  
 WHIS- PER THAT YOU LOVE ME, dear.

## WHITE DOVE, THE (F. Lehár) "Rogue Song"

Allegretto

In your heart, my sweet white dove, let me  
 build my co-ly throne, In the king- dom of your  
 love Tell me I shall reign a- lone. In the  
 ha- ven of your arms Is the peace of  
 heav'n a- bove, In the spell of your lov- li- ness  
 I find my hap- pi- ness, Sweet white dove.

## WONDERFUL GUY, A - (R. Rodgers) "South Pacific"



## WONDERFUL ONE

(Whiteman-Grofe<sup>1</sup>)

Valse moderato



# YOU ALWAYS HURT THE ONE YOU LOVE - (Fisher.D.-Roberts)

264

YOU AL- WAYS HURT THE ONE YOU LOVE, The one you should not  
hurt at all. You al- ways take the sweet- est  
rose, And crush it till the pet- als fall. You  
al- ways break the kind- est heart, with a hast- y word you  
can't re- call. So if I broke your heart last  
night, It's be- cause I love you most of all.

# YOU ARE FREE (Jacobi) "Apple Blossoms"

Molto espressivo

Love is just a game that two are play - ing Love is noth- ing  
but a game of chance For the one who choose- es, var - y oft - en  
los - es love is nev- er sure to be ro - mance  
Dan - ger al - ways lurks in cu - pids ar - row But he has - n't  
aimed at you and me If you are think- ing of some  
oth - er girl to love You may al- ways know that you are free.

# YOU CAN'T BE TRUE, DEAR

YOU CAN'T BE TRUE, DEAR There's noth- ing  
more to say I trust- ed you dear  
Hop- ing we'd find a way Your kiss- es  
tell me That you and I are  
through But I'll keep lov- ing you Al-  
though you can't be true.

## YOU HAVE TAKEN MY HEART (Jenkins)

Valse moderato

F Gm7 C7 F  
 YOU HAVE TAK- EN MY HEART and, it's thrill-ing, YOU HAVE  
 Like the mur- mur of rain soft, and ten- der, Like the  
 Gm7 C7 F Fdim  
 TAK- EN MY HEART and, I'm will-ing, Nev- er have I known a  
 or cean's re- train in, it's splen- dor, If you real-ly want me  
 1. Gm7 C7 C7 C+ F  
 thrill, like this, Nev- er has the world stood still like this.  
 2. Gm7 Bbm F Fdim C7 A-57  
 I'll sur- ren- der, YOU HAVE TAK- EN MY HEART,  
 D7 Gm7 C7 F  
 YOU HAVE TAK- EN MY HEART.

## YOU'RE IN LOVE WITH EVERY ONE

(R. Henderson)

Bb Fm G7  
 You're in love with ev- 'ry- one but the  
 Each new face means "wild goose-chase," Just a  
 C7 1. C7  
 one who's in love with you. I watch you  
 good time and then you're thru.  
 (1.) Bbm6 F7 F+  
 win- ter and sum- mer, Fall- ing for ev- 'ry new-  
 (1.) Bb F+57 2. Cm G7 Cm Gdim Bb F7  
 com- er. You're in love with ev- 'ry-  
 G7 C7 F7 Bb  
 one but the one who's in love with you.

## YOUR EYES HAVE TOLD ME SO

Moderato

Gm7 C7 C+  
 I saw your eyes, your won- der- ful eyes with  
 Dm7 F Gm7 C7 D7  
 love- light and ten- der ness beam- ing, They thrill'd me  
 Fdim B C Cdim G7  
 through, They fill'd me too with won- der- ful dreams I am  
 C7 F Gm7 C7 C+  
 dream- ing. No need to speak, no more shall I seek for  
 Dm7 F Gm7 C7 F+ Bb  
 my heart has taught me their mean- ing and love has come at  
 D Gm7 G7 C9 C7 F  
 I know your eyes have told me so.

## Tempodi Valse

Play to me be-neath the summer moon, Zi - geu - ner! Zi - geu -  
 ner! Zi - geu - ner! All I ask of life is just to lis - ten To the songs that you sing.  
 My spirit like a bird on the wing, your mel - o - dies a - dor - ing soar - ing. Call to me with some bar-  
 bar-ic tune, Zi - geu - ner! Zi - geu - ner! Zi - geu - ner!  
 Now you hold me in your power Play to me for just an hour, Zi - geu - ner!

## AH! SWEET MYSTERY OF LIFE

Ah! sweet mys - ter - y of life, at last I've found thee, Ah! I  
 know at last the se - cret of it all; All the long-ing, seek-ing, striv-ing, wait-ing,  
 yearning, The burning hopes, the joy and i - dle tears that fall! For 'tis love and love a - lone, the world is  
 seek-ing; And 'tis love, and love a - lone, that can re - pay! 'Tis the  
 an-swer, 'tis the end and all of liv-ing. For it is love a - lone that rules for aye!

## AS YEARS GO BY

Slowly, with expression

As Years Go By { this love we know As Years Go  
 and youth has fled When sil - 'ry  
 By will live and grow It will re - main our love's re -  
 hair has crowned your head You'll still have me I'll still have  
 fraim Like songs of long a - go When Au - tumn  
 you To  
 1. calls a leaf that falls is soon for - got - ten A brook runs dry and  
 2. birds may fly a - way love As Years Go By.

## BECAUSE

Poco Adagio

Be- cause — you come to me — with naught save  
 love, — And hold my hand and lift mine  
 eyes a- bove, A wi- der world of hope and joy I  
 see, Be- cause — you come to me.

## BECAUSE YOU'RE YOU

Not that I am fair, dear, Not that I am true,  
 Not my gold-en hair, dear, Not my eyes of blue,  
 When we ask the rea- son Words are all too few!  
 So I know I love you, dear. Be- cause you're you. —

## CAN'T YO' HEAR ME CALLIN' CAROLINE

Can't yo' hear me call-in' Car-o-line, - It's mah heart a- call-in-  
 dine. Lord-y, how I miss yo' gal o' mine  
 Wish dat I could kiss yo' Car-o-line! Aint no use now  
 fo' de sun to shine, Car-o-line, Car-o-line, Can't yo' hear mah lips a- say-u  
 Can't yo' hear mah soul a- pray-in'. Can't yo' hear me call-in', Car-o-line

# CHINESE LULLABY - (R. H. Bower) "East Is West"

268

Sing, song, sing, song, so hop Toy Al- lee same like Chi- na boy,  
But he sel- lee girl with joy: Pi- ty poor Ming, Toy!  
pi- ty poor Ming Toy? A rip- ple I seem on  
life's mys- tic stream tossed at the wa- ters will.  
So I dare dream I'll be, like the poor rip-ple  
free. when the trou- bled wa- ters grow still.

## DEAR LITTLE BOY OF MINE (E. R. Ball)

Moderately with expression

Boy of mine Boy of mine, Al- tho' my heart was  
ach- ing I seemed to know you'd want to go, Pride in your man- hood  
wak- ing I'll be here, wait- ing, dear, Till at a glad dawn's  
break- ing I'll hear you say you're home to stay.  
Dear lit- tle boy of mine Dear lit- tle boy of mine.

## DEAR OLD PAL OF MINE

Words by HAROLD ROBE Music by Lieut GITZ RICE

Oh how I miss you DEAR OLD PAL OF  
MINE, each night and day I pray you're  
al ways mine. Sweet- heart may God bless you,  
an- gel hands ca- ress you, while sweet dreams  
rest you, DEAR OLD PAL OF MINE.

## FROM THE LAND OF THE SKY BLUE WATER (C. W. Cadman)

From the Land of the Sky-blue Water, They brought a captive maid, And her eyes they are lit with lightnings. Her heart is not a fraid. But I steal to her lodge at dawn-ing, I woo her with my flute; She is sick for the Sky-blue Water, The captive maid is mute.

## FULL MOON AND EMPTY ARMS (Rachmaninoff) Moderately Slow

FULL MOON AND EMP-TY ARMS. { The moon is To-night I'll there for us to share but where are you? A night like use the mag-ic moon to wish up- on And next full this moon could weave a sea-son-ry And ev-'ry (1.) if my one wish comes true kiss could start a dream for two. (2.) My emp-ty arms will be filled with you.

## GLOW WORM, THE

(P. Lincke)

Tempo di Gavotte

Shine! lit-tle glow-worm, glim-mer! Shine! lit-tle glow-worm, glim-mer! Lead us, lest too far we wan-der, Love's sweet voice is call-ing you-der! Shine! lit-tle glow-worm, glim-mer! Shine! lit-tle glow-worm, glim-mer! Light the path be-low, a-bove, and lead us on to love.



# GYPSY SABRE DANCE

(A. Khachaturian) "Gayne Ballet"

270

I saw a gyp-sy maid-en dance in a fash-ion  
 She thrilled this heart of mine and set it on fi-re  
 flam-ing with pas-sion to the rhy-thm of the sa-bre dance  
 with a de-si-re that her eyes would give me just one glance,  
 In so one tranced, chance But I nev-er  
 dared to tell her I cared  
 My heart is filled with long-ing when I re-call the  
 thrill of it all that night she did the gyp-sy sa-bre dance.

# HOLLIDAY FOR STRINGS - (D. Rose)

Allegro

WHAT A LOVE- LY AF- TER- NOON I walk a- long and have a time... And  
 all be-cause I'm so in love with you All the flow-ers are in bloom The  
 air is filled with rare perfume And all be-cause I'm so in love with you  
 I see your sweet face Out in the blue space What a set-ting for a lo-vere  
 ren- des- vous WHAT A LOVE- LY AF- TER- NOON The  
 world and I are right in time And all be-cause I'm so in love with you.

# HUMORESQUE(What A Lovely Afternoon) - (Dvorak)

WHAT A LOVE- LY AF- TER- NOON I walk a- long and have a time... And  
 all be-cause I'm so in love with you All the flow-ers are in bloom The  
 air is filled with rare perfume And all be-cause I'm so in love with you  
 I see your sweet face Out in the blue space What a set-ting for a lo-vere  
 ren- des- vous WHAT A LOVE- LY AF- TER- NOON The  
 world and I are right in time And all be-cause I'm so in love with you.

## IF YOU ARE BUT A DREAM - (Rubenstein)

IF YOU ARE BUT A DREAM I hope I nev- er wak- en. It's more than  
I could bear to find that I'm for- sak- en. If you're a fan- ta- sy then I'm con-  
tent to be in love with love-ly you. And pray my dream comes true. I long to  
kiss you but I would not dare. I'm so a- fraid that you may van- ish  
in the night. So dar-ling if our ro- mance would break up, I hope I  
nev- er wake up. IF YOU ARE BUT A DREAM

## I LOOK AT HEAVEN (Austin-Martin)

Moderately, with expression

I LOOK AT HEAV- EN When I look at you I walk on  
star- dust When I walk with you When your lips meet with  
mine I hear mu- sic from heav- en So di- vine Oh,  
I see the sun- rise In your love- ly eyes I hear the an- gels  
In your ten- der sighs This is love From a- bove  
It's true I LOOK AT HEAV- EN When I look at you.

## I'M ALWAYS CHASING RAINBOWS (Chopin)

(Chopin)

Moderato

I'm Al- ways Chas- ing Rain- bows, Watch- ing clouds drift- ing  
by My schemes are just like all my dreams, End- ing  
in the sky. Some fel- lows look and find the sun- shine I  
al- ways look and find the rain, Some fel- lows make a win- ning some- time, I  
nev- er ev- en make a gain. Be- lieve me, I'm Al- ways Chas- ing  
Rain- bows, Wait- ing to find a lit- tle blue- bird in vain.

# IN A MONASTERY GARDEN

(A. W. Ketelby)

Andante religioso

272

Through the mis-ty twi-light fall-ing, Voi-ces from a-  
far are call-ing, Call-ing all the wear-y  
home-ward to their rest, — The eve-ning bell is  
soft-ly peal-ing, While from out the cloist-ers steal-ing,  
Comes this pray'r of mer-cy, peace-ful and so blest!

## INTERMEZZO

(H. Provost) "Intermezzo"

Like the dream you dream to-night, That fades from  
sight when dark-ness dis-ap-pears, May-be you will van-ish  
too, the mo-ment when to-mor-row's dawn ap-pears, So, my  
love while stars a-bove In Heav-en's blue are soft-ly  
beaming and gleam-ing, Then I'll live in the glo-ry of your love.

## IN THE MOON MIST (Godard) "Jocelyn"

Moderately Slow

One night I wan-dered by a stream — And you were  
stand-ing IN THE MOON MIST I thought at first you were a  
dream — Un-til you smiled there IN THE MOON MIST The first faint  
flush of love was on your star-lit face And in the  
hush of love we met in one em-brace Now till we meet a-gain I'll  
treas-ure That mo-ment when we kissed IN THE MOON MIST.

## I THINK OF YOU (Elliot-Marcotte)

Moderato

In the hush of eve-ning, as shad-ows steal a- cross my lone-ly  
 From a- far the mu-sic of vi-o- line comes soft-ly thru the  
 room I THINK OF YOU I THINK OF YOU  
 gloom ALL I can do is think of  
 you Oh, I can see you stand-ing there be- fore me  
 And I can hear you whis- per you a- dore me  
 So when dusk is fall-ing, I live a- gain, the love- li- ness we  
 knew I THINK OF YOU I THINK OF YOU.

## LITTLE GREY HOME IN THE WEST (H. Lohr)

Moderato

When the gold- en sun sinks in the hills, And the  
 toil of a long day is o'er Though the road may be long, in the  
 lit of a song I for- got I was wear- y be-  
 fore Far a- head, where the blue shad- ows fall I shall  
 come to con- tent-ment and rest: And the toils of the day will be  
 all chased a- way In my lit- tle grey home of the west.

## LOVE SENDS A LITTLE GIFT OF ROSES (J. Openshaw)

(J. Openshaw)

Love sends a lit- tle gift of ros- es, Breath- ing a pray'r un- to my  
 pos- ies, Torn from my heart as twi- light clos- es,  
 Ask- ing this, on- ly this, One heart to grow a lit- tle ten- der,  
 Two eyes to glow with love's own splen- dour, Two lips to give in sweet sur-  
 ren- der, Just a kiss, just a kiss.

# MOONLIGHT AND ROSES

Moderato

274

Ab Db Ab Eb7 Ab

Moon- light and ros- es Bring won-der- ful

mem- 'ries of you My heart re- pos- es

Ab Eb7

In beau- ti- ful thought- so true

Db Ab Eb7 Ab

June- light dis- clos- es Love's old- en dreams

Bbm

spark-ling a- new Moon- light end

Ab Db F7 Bb7 Eb7 Ab

ros- es Bring mem- 'ries of- you.

# MOONLIGHT MASQUERADE (T. Camarata)

Moderato

C G7 C Gdim

I fell in love last night At a moon- light mas- quer-

Dm7 G7 Dm7 G7

ade, In that hour of sweet ful- fill- ment I dis-

Dm7 G7 Cdim C C 3 G7

cov- ered what a thrill meant. I found a dream last

C Am Cdim Dm7 G7

night At a moon- light mas- quer- ade, Face to

Dm7 G7 Dm7 G7

face we stood be- side a foun- tain, While it

Dm7 G7 C Am 3 Dm

played a ser- e- nade. The mo- ment we met, we

Am Dm 3 Am

looked. The mo- ment we looked, we loved. The

Cdim 3 E F#m7 B7

mo- ment we loved, we sighed And that's how two hearts were

E G7 C 3 G7 C

tied It start- ed out to be A re-

Gdim Dm7 G7 Dm7

man- tic es- ca- pade, But I fell in love for-

G7 Dm7 G7 C

ev- er At a moon- light mas- quer- ade.

## MOON LOVE

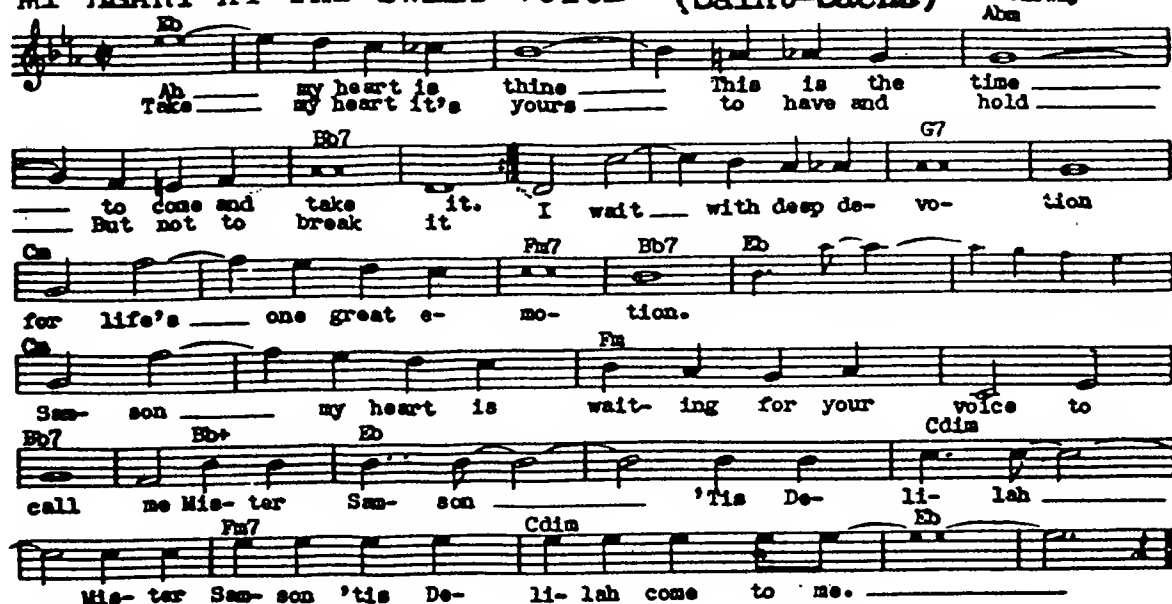
(David-Davis-Kostelanetz) (Tschaikowsky)



Will this be moon love noth- ing but moon love? Will you be  
Are these just moon dreams Grand while the moon beams? But when the  
gone when the dawn comes steal- ing through? moon fades a -  
way will my dreams come true? Much as I love you Don't let me  
love you If I must pay for your kiss with  
lone- ly tears. Say it's not moon love Tell me it's  
true love Say you'll be mine when the moon dis- ap- pears.

## MY HEART AT THY SWEET VOICE (Saint-Saens)

Slowly

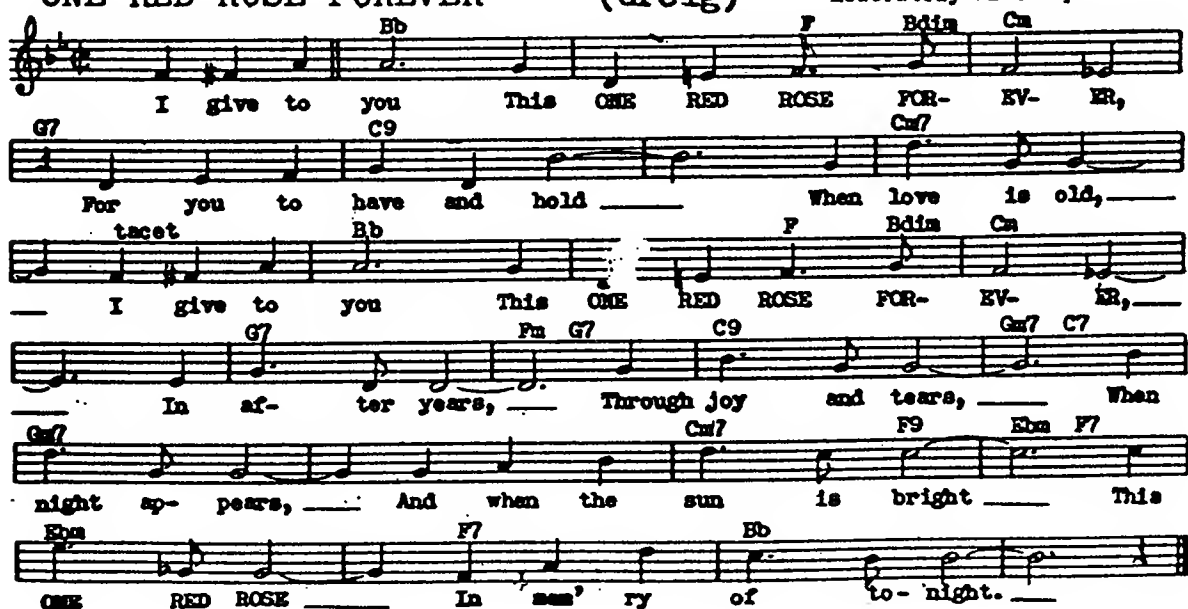


Take my heart is thine This is the time to have and hold  
But not to break it. I wait with deep de- vo- tion  
for life's one great e- mo- tion.  
Sam- son my heart is wait- ing for your voice to  
call me Mis- ter Sam- son 'Tis De- li- lah  
Mis- ter Sam- son 'tis De- li- lah come to me.

## ONE RED ROSE FOREVER

(Greig)

Moderately with expression



I give to you This ONE RED ROSE FOR- EV- ER,  
For you to have and hold When love is old,  
I give to you This ONE RED ROSE FOR- EV- ER,  
In af- ter years, Through joy and tears, When  
night ap- pears, And when the sun is bright This  
ONE RED ROSE In mem' ry of to- night.

## ON THE ISLE OF MAY

(Tschaikowsky)

Molto Moderato

276

We strolled a- long though the heath- er, And it was June, June on the  
 Isle of May. Your lips were sweet as the heath- er,  
 Love was in bloom, There on the Isle of May.  
 Close in your arms heav- en op- ened its doors, Then like a  
 fool I sailed a- way. But our love will bring us to-  
 geth- er When it is June, June on the Isle of May.

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## PAVANE

(M. Gould)

Allegretto

Bass continues, no chords

Bass as before

Copyright 1939 by Mills Music Inc., N.Y. (83 more measures to end)

## ROSES FOR REMEMBRANCE

(L. Curtis)

Moderato

Ros- es For Re- mem- brance Just a  
 sweet re- mem- brance Of the gar- den  
 where we met, They will whis- per Don't for-  
 get me, With our love dream's end- ing To you  
 I am send- ing Just these Ros- es  
 For Re- mem- brance Dear, re- mem- ber me.

**"SAILIN' ON"**

Moderato

Sail- in' On, Sail- in' On, O'er a  
 sea of blue, Sil- ver spray seems to  
 say, Soon I'll be with you,  
 Birds on high, Home- ward fly, And they're  
 sing- ing too, Like my heart,  
 When I start, Sail- in' home to you.

Chords: Eb, Bb7, Eb, Bb7, Eb, G7, Cm, Fm, Bb7, Eb, Ab, Gm, Ab, Bb7, Eb, G7, Cm, Fm, Bb7, Eb.

**SERENADE (S. Romberg) "The Student Prince"**

Ov- er head the moon is beam- ing, White as blos- soms on the  
 bough! Noth- ing is heard but the song of a bird,—  
 Fill- ing all the air with dream- ing! Could my heart but still it's  
 beat- ing, On- ly you can tell it how! Be- lov- ed!  
 From your win- dow give me greet- ing I Swear my e- ter- nal love.

Chords: Eb, Cm, Fm7, Bb7, Eb, Adim, Bb7, Eb, F7, Fm7, Bb7, Eb, G7, Cm, G7, Bb7, Eb, Cm, Fm7, Cm, Bb7, Eb.

**SOMEWHERE A VOICE IS CALLING**

Slowly with expression

Dusk, and the shad- ows fall- ing O'er land and  
 sea; Some- where a voice is call- ing, Call- ing for  
 me! Dusk, and the shad- ows fall- ing O'er land and  
 sea; Some- where a voice is call- ing, Call- ing for me.

Chords: Eb, C+, C7, F9, F7, Eb, Bb9, Bb7, Eb, G7, C, dim, Eb, Cm7, F7, Bb7, Eb, C+, G7, F9, F7, Eb, Fm7, G7, Gm7, G7, C, C+, G7, F7, Eb, Ab, Bb7, Eb.



# Song of Songs, The

Moderato con moto

278

Song of Songs, song of mem-o-ry, And broken mel-o-dy of love and life, Never more to me Can that mel-o-dy Fill the heart with the joy once it knew. O night of blies, night of June and love, Be-neath the stars, a-mid the ros-ea O dream of de-light that fad-ed at dawn — O song of songs — O night of blies When you were my whole world of love.

## SUNSHINE OF YOUR SMILE, THE - (Ray)

Moderato

Dear face that holds so sweet a smile for me, Were you not mine, how dark the world would be! I know no light a-bove that could re- place, Love's ra- diant sun- shine in your dear, dear face. Give me your smile, The love- light in your eyes, Life could not hold a fair- er Par- a- dise! Give me the right to love you all the while, My world for- ev- er, The sun- shine of your smile.

## THINE ALONE

(V. Herbert) "Eileen"

In thine arms en- fold me, my be- lov- ed! Let thine eyes look fond- ly in- to mine! For thy love bears a spell all too won- drous to tell, 'Tis a rap- ture that's all di- vine! So with- in thy ten- der arms en- fold me, For thy loss the world could not a- tone! Be- lov'd I swear that I will e'er be true And for- ev- er, thine a- lone.

212

TILL THE END OF TIME (Unopin) Slowly

TILL THE END OF TIME, — Long as stars are in the blue —  
 Till the wells run dry — And each moun-tain dis-appears —  
 — Long as there's a spring, a bird to sing I'll go on lov-ing you —  
 I'll be there for you, in care for you through laughter and through tears —  
 TILL THE END OF TIME, — Long as roo-sen bloom in May —  
 My love for you will grow deep-er with ev-ry pass-ing day —  
 So take my heart in sweet sur-ren-der And ten-der-ly say that —  
 I'm the one you'll love and live for TILL THE END OF TIME.

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WORLD IS MINE, THE - (G. Posford) "The Gay Desperado"

The world is mine to-night, and mine each sil-ver star that shines a-bove in the  
 blue, This hour of heart's de-light the world is  
 mine and ev-ry flow'r that bloo-oms a-new, You're mine, and mine  
 lone — Two lips that speak of love, and two eyes that are bright;  
 So, in my heart I know This world of mine is mine to-night!

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PIANO SOLOS

AT THE CROSS-ROADS (MALAGUENA) - (E. Lecuona) Moderato

At the CROSS-ROADS I could see wea-ry ca-re-ness  
 As the bid the dark, end-less night good-bye  
 Just like me, won-der-ing which way to look. Would the an-  
 And the sun rose like a bea-con, I knew just be-yond  
 over to our hopes and our plans lie on the  
 the CROSS-ROADS  
 road we took? waits a peace-ful  
 sky A long the road that leads to you.

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 1942 to Edward B. Marks Music Corporation

## CANADIAN CAPERS

(White-Chandler-Cohen)

Moderato

280

On se-ve days— each maiden sways— Right in the arms of her own lov- in' Ma-ki-  
told— the weather's cold— It's al- ways win- ter-time up where the North-pole

no— Most ev-'ry night when all the northern lights are low— She tod- dies  
lies— But they out up Can- a-dian Ca-pers if they're wise— And then they

round with her own northern home— In all the snow— while cold winds blow— Each lit-tle  
watch the tem-pa- ture begin to rise

ple and lit-tle Joe— Just watch them go— swing to and fro oh (Tick- le-  
toe) Now I've been (go- ing up) (show- ing up) (blow- ing up) (go- ing up)

They al- ways do Can- a-dian Ca-pers if the weather's cold e-nough (hey hey) Hot Stuff

## DOLL DANCE (What A Peculiar Tune) (N. H. Brown)

Moderato

What a pe- cul- iar tune, Thrilling me night and noon, What a pe- cul- iar  
tune. Has such a fun- ny swing, It's such a  
catch- y thing, Mak- in' me like a loon — It  
teas- es me, Pleas- es me, It's in the air,  
It's ev- ry- where, It's haunt- ing me, taunt- ing me,  
What a re- frain, play it a- gain, Mak- in' me want to dance, Mak- in' me  
want to prance, That mel- o- dy so queer. Mak- in' me  
want to twirl, Keep- in' my brain a- whirl Rhyth- m is all I hear.  
The Doll Dance — is it's name. It's gon- na  
drive you in- sane, Such a pe- cul- iar tune, You're gon- na  
hum it soon, What a pe- cul- iar tune.

# CONCERTO FOR TWO

(Lawrence-Tchaikovsky)

281

And when we meet mu - sic starts  
 Up - on the strings of all our hearts  
 And we don't speak through the song  
 For words are weak when love is strong And when we  
 round And then the mo - ment when we kiss a - gain Our  
 song be - comes a thrilling CONCERTO FOR TWO For me and you.

## NOLA

(F. Arndt)

1. D A7 D D+ G D7  
 2. D A7 D  
 1. G D Ddim A7 D7  
 2. G7 C Cm G Gdim G Gdim G D7 G

## POLLY

(J. S. Zamecnik)

Brightly

1. D A7 E7  
 1. D A7 D  
 1. G Bdim D7 G Bm Edim D7  
 E7 D7 G B7 D7 E7  
 Am A7dim Am G A7 D7 G

## TWILIGHT TIME

Very Slowly

Heav-en-ly shades of night are fall-ing, it's TWI-LIGHT TIME—  
 Deep-en-ing shad-ows gath-er splen-dor as day is gone.—

Out of the mist your voice is call-ing, it's TWI-LIGHT TIME—  
 Fin-gers of night will soon sur-ren-der the set-ting sun.—

When pur-ple col-ored cur-tains mark the end of day,  
 I count the mo-ments, dar-ling, till you're here with me,— To—

1. A7 hear you, my dear, at TWI-LIGHT TIME — 2. A9 geth-er, at last at TWI-LIGHT TIME —

Here in the af-ter-glow of day —

keep our ren-dez-vous — be-neath the blue — Here in the  
 sweet and same old way — I fall in love a-gain — as I —

— did then. — Deep in the dark your kiss will thrill me like days of old, —

Lighting the spark of love that fills me with dreams un-told. —

Each day I pray for eve-ning just to be with you, — To—

geth-er at last at TWI-LIGHT TIME. —

## ACABASTE

Tempo di son cubano

A-no-che di-ji-ste no, no, no, — Jo no pue-do bai-lar e-se son —

Pe-ro te pa-ra-ste y fue un ci-clón Que a-so-to a-to-da la po-bla-ción. A-ca-

ba-ste, lo rom-pi-ste to, — A-ca-ba-ste bai-lan-do e-ste son, A-ca-

ba-ste te lo lle-vas to, — A-ca-ba-ste, go-zen-do e-ste son. —

# 283 BABALU

(M. Lecuona)

Slow and Barbaric

Ah! Great BA- BA- LU! I'm so lost and for- sak- en  
 Ah great BA- BA- LU Bring back the love you've tak- en  
 You can re- store all the dreams that once were mine  
 If on- ly you'll use some mys- tic- sign Ah!  
 great BA- BA- LU! Bring her back to me.

## BIM BAM BUM

(N. Morales)

Moderata

Bim Bam Bum Bim Bam Bum es el nue- vo com- pás que los ne- gros van a- rro- llan- do ba-  
 bai- lun- co en la com- par- sa ya no quie- ren cum- de- tra- de la la com- par- sa.  
 Eim Bam Bum Pim Bam Bum que sa- bro- sí to es- ta es- te pa- so c- rro- lla- dor de la com- par- sa.

## CARIOCA - (V. Youmans) "Flying Down To Rio"

Say, have you seen the ca- ri- o- ca? It's not a fox- trot or a A bit of wick- ed, wack-i-  
 It has a me- tre that is trick-y, pol-ka, wick-y) It has a lit- tle bit of a new rhy- thm, But when you dance it with a new love, There'll be  
 bline rhy- thm that sighs. her eyes. You'll dream of the new ca- ri- o- ca, Its theme is a kiss and a  
 sigh. You'll dream of the new ca- ri- o- ca, When mus- ic and lights are gone and we're say- ing good- bye.



**Moderato**

You came, I was a - lone, I should have known  
 You were Temp - ta - tion You smiled, Lur - ing me on  
 My heart was gone, You were Temp - ta - tion It would be  
 thrill - ing If you were will - ing If it can nev - er  
 be, pit - y me For you were Born to be  
 kissed I can't re - sist You Are Temp - ta - tion and  
 I am yours Here is my heart Take it and  
 say we'll nev - er part I'm just a slave  
 On - ly a slave To you 'Temp - ta - tion.

## ADIOS

A - DIOS, DIOS, In leaving you it grieves me to say A - sigh and cry my A -  
 I'll be so lone - ly, for you on - ly I - F  
 DIOS, A-DIOS to you. And in this heart,  
 is mem'ry of what used to be dear for you and me set a - part Moon  
 watching and wait - ing a - bove. Soon it will be bless - ing our love. A -  
 for hap - py end - ings I'll re - turn, dear to you  
 With a love true no more to bid you A - DIOS - A - DIOS



# ADIOS, MARIQUITA LINDA - (M.A. Jimenez)

Slow

290

Musical notation for the song 'Adios, Mariquita Linda'. It consists of six staves of music. The first staff has a treble clef and a key signature of one flat (Bb). The lyrics are: 'A- dios, Ma- ri- qui- ta Lin- da I'll re-'. The second staff continues: 'mem-ber you stand-ing here, While mis-sion bells are ring-ing from a- bove A-'. The third staff: 'dios Ma- ri- qui- ta Lin- da 'Til we meet once a- gain be-side the'. The fourth staff: 'lit-tle cha-pel where we fell in love If I know your heart is wait-'. The fifth staff: 'ing I'll be there come rain or shine So I'll dream a- way my'. The sixth staff: 'sor-row For we, ll love a- gain to- mor-row Ma- ri- qui- ta Lin- da mine.'

## ALWAYS IN MY HEART - (E. Lecuona) "Always In My Heart"

Musical notation for the song 'Always In My Heart'. It consists of ten staves of music. The first staff has a treble clef and a key signature of one flat (Bb). The lyrics are: 'You are AL WAYS IN MY HEART'. The second staff: 'ev - en tho' you're far a - way, I can hear the mu - sic'. The third staff: 'of the song of love I sang with you.' The fourth staff: 'You are AL-WAYS IN MY HEART and when skies a - bove are'. The fifth staff: 'grey I re-mem-ber that you care and then and'. The sixth staff: 'there the sun breaks thru Just be-fore I go to'. The seventh staff: 'sleep there's a gen - dez - vous I keep'. The eighth staff: 'and the dream I al-ways meet helps me for - get we're far a -'. The ninth staff: 'part I don't know ex - act - ly when dear'. The tenth staff: 'but I'm sure we'll meet a - gain dear and my dar-ling till we'. The final line of the song is: 'do you are AL-WAYS IN MY HEART'.

# 291 AMAPOLA - (J. Lacalle)

Moderato

**Bb**

A- MA- PO- LA, my pret-ty lit- tle pop- py, You're like that lovely

**E7m F7**

Flower so sweet and heav-en- ly Since I found you, My heart is wrapped a

**F+ Bb**

round you And lov-ing you, it seems to beat a rhaps-o- dy. A- MA-

**G7**

PO- LA, the pret-ty lit- tle pop- py must cop- y its an- dear- ing

**Dm7 G7 Cm G7 Cm E7m Bb**

charm from you. A- MA- PO- LA, A- MA- PO- LA,

**C7 F7 Bb**

How I long to hear you say "I love you."

# AMAR Y VIVIR - (C. Velazquez)

Moderato Bolero

**Dm Gm A7**

Por qué no han de sa- ber que te a- mo vi- da mí- a Por qué no he de de-  
Qué im- por- ta, si des- pues me ven llo- ran- do en dí- a si a- co- so me pre-

**Dm Gm Dm**

cir- lo si fun- des to al- ma con el al- ma mí- a ma- cho to- da-  
gun- tan dí- re que te quie- ro

**Dm Gm Dm A7 Dm**

vi- a Se vi- ve so- ló men- te u- na vez hay que a- pren- der a que- rer y a vi- vir

**Gm Dm**

hay que sa- ber que la vi- da se a- le- ja y nos de- ja llo- ran- do qui- me- ras

**Gm Dm A7 Dm**

No quie- ro a- rre- pen- tir- me des- pues de lo que pu- do ha- ber si- da y no fue

**A7 Dm**

quie- ro go- zar es- ta vi- da te- nien- do- te cer- ca de mí has- ta que mue- ra.

# AMOUR (Amor) - Beguine - W: Marguerite James W: R. L. Mendez M: Gabriel Ruiz

**G7 Dm**

A- MOUR, A- MOUR A- MOUR, My heart is true, It's just for  
My lips are still, My heart will

**G7 Dm**

you, So won't you love me A- MOUR A- MOUR A- MOUR  
until to your ca- res- es.

**G7 Bdim C6 Bdim C6 E7**

I on- ly know there couldn't be My love with- out thee This pure passion fire burn- ing

**D7 E7 G Bdim E7 A7 D7**

my heart a flame, this wild sweet de- sire yearning with bit- ter pain, This strange mys- te- ry no mat- ter where you may be for

**G7 Dm7 G7 G7 C6 A7**

all of e- ter- ni- ty I know I love you, A- mine, And end my lone- li- ness A-

**C6 A7 C**

MOUR A- MOUR

# ANDALUCIA (THE BREEZE AND I) - (E. Lecuona)

292

## BALLERINA

(C. Sigman)

Moderately

Dance } BAL- LE- RI- NA { dance And do your pir- ou-  
Whirl } Gdim G7 ' whirl And just ig- nore the

ette in rhy- thm with your ach- ing heart.  
chair that's emp- ty in the sec- ond row

Dance BAL- LE- RI- NA dance You must- n't once for-  
This is your mo- ment girl Al- tho he's not out

get a dan- cer has' to dance the part Once you  
there ap- plaud- ing as you steal the show

said his love must wait its turn. You want- ed fame in-

stead I guess that's your con- cern, we live and learn And love is

gone, BAL- LE- RI- NA gone So on with your ca-

rear, you can't af- ford a back- ward glance

Dance on and on and on. A thou- sand peo- ple here have come to see the

show as 'round and 'round you go, So BAL- LE- RI- NA dance dance dance.

## Besame Mucho

Moderately

RE-SA-ME MU-CHO. Each time I cling to your  
 Dear-est one, if you should leave me, Each lit-tle dream would take

kiss I hear mu-sic di-vine; }  
 ying and my life would be through; } RE-SA-ME MU-CHO. { Hold me, my dar-ling, and  
 say that you'll al-ways be mine. true. (Fine) This joy is Some-thing new, My arms fold-ing you  
 Nev-er know this thrill be-fore; Who ev-er thought I'd be

hold-ing you close to me, Whis-pering 'till you I a-dore;

(O. Farres) "Easy To Wed"

COME CLOSER TO ME

COME CLOS-ER TO ME, so I can see heav-en in your  
 eyes, COME CLOS-ER TO ME, so I can be close to Par-a-dise.  
 heart. I've wait-ed so long to hear the song that your love will start.  
 Thrill me with your kiss-es Let me learn what bliss is, Kiss me once and  
 then We'll kiss and kiss a-gain, And life will be di-vine.  
 Dar-ling, I'll a-dore you, Live my life just for you, All I ask is  
 this, please give me one more kiss, and whis-per you'll be mine.

## DE CORAZON A CORAZON - (G. Ruiz) "Mexicana"

De co-ra-zón a co-ra-zón, these ten der words and these alone—  
 So place your hand with-in my hand and tell my heart you un-derstand—  
 mean, be-lov-ed, to- night our hearts are talk-ing heart to heart  
 all this lan-guage of  
 Y nun-ca te ol-vi-da-re, That's just an-oth-er way to say, That this beau-ti-ful  
 love will grow, yes, e-ven tho we're o-ceans a-part, love that I've  
 learned just for you.—Then kiss my lips and hold me close, dear, as I repeat in ten-der  
 tone, De co-ra-zón a co-ra-zón. Oh, dar-ling, I a-dore you.

# DOWN DEEP IN YOUR HEART - (J. Pafumy)

294

Down Deep In Your Heart, Don't you re-mem-ber, All the joys that we  
knew a heart-ache or two a-go. Down Deep In Your  
Heart is there an em-ber burn-ing still with our love's ten-der glow—  
Down deep in my heart mem-o-ri-essing-er And they bring me a  
tear each mo-moment that we're a-part. I pray that some day a-  
gain there may be. Just a tin-y cor-ner for me Deep with-in your heart.

## FOR WANT OF A STAR (E. Lecuona)

Moderately

For Want of you, Of A Star, the night  
want of you, sweet heart, the stars  
lost its blue And clouds fire a far  
have no light And while we're a part,  
Have gath-er'd 'round me to take the place of you. For  
the ve-ry  
moon has fa-ded from sight. My heart still re-  
calls when hea-ven had all its glo-ry  
What hap-pened to our sto-ry? I won-der  
where you are. For want  
of a kiss, a dream had to die For want of your  
love, the stars left the sky. With-out you, there's no-one  
A world was lost. FOR WANT OF A STAR

**GAMBLING WITH LOVE**

C                      G7                      C                      G7  
GAM-BLING WITH LOVE, — { That was some-thing I should-n't have done,  
I was treat-ing you var-y un-fair, —  
1. — }  
I was pos-i-tive I had you won, — I was too sure of you.  
I kept tell-ing you I did-n't care, — I had  
2. — }  
some-bod-y new. — I seemed in a trance, — Nev-er re-al-ized  
— }  
I took a chance, — Thought our love was a song and a dance, — I just played with-  
ence. — GAM-BLING WITH LOVE, — I was fool-ish but thought I was smart, —  
Now I end up by los-ing my heart, — I was GAM-BLING WITH LOVE.

FRENESI

(A. Dominguez)

FRENES I

It was Fie - es - ta down in Mex - i - co And so I stop - ped a while to see the show -  
A love - ly se - no - ri - ta caught my eye I stood en - chant - ed as she wan - dered by -

I knew that FRE - NE - SI meant "please love me" And I could say FRE - NE - SI.  
And nev - er know - ing that it came from me I gent - ly sighed FRE - NE - SI.

She stop - ped and raised her eyes to mine Her lips just plead - ed to be kissed

Her eyes were soft as cand - le shine So, how was I to re - sist?

And now with - out a heart to call my own... A great - er hap - pi - ness I've nev - er known -

Be - cause her kiss - es are for me a - lone Who would - n't say FRE - NE - SI

## FULL MOON

Engl Lyric-Bob Russell Span Lyric-Gonzalo Curiel  
Musiq-Gonzalo Curiel & Marcelene Odette

Moderato D7 G Gmaj7 Ami G 3 DAug G Music-Gonzalo Curriel & Marcelene Odebre  
 FULL MOON when love is in flow - er, You rebursting with pride  
 D Aug G C#m C E7 Ami E7 Ami Bm Ami  
 filled with pow - er. - FULL MOON when kiss - es are  
 D dim D7 B7 C6 A#dim G Ami7 D7  
 ten - der Don't think its be - cause of your splen - dor. FULL  
 G Gmaj7 Ami F G DAug G B7b5 E7 G#dim Ami  
 MOON I know what ro-mance is E-nough of your shy know-ing glanc - es:  
 G#dim Ami G#dim Ami Ami7 C#m 6  
 Long af - ter stars close their sleep y eyes And the  
 G Emi7 A7 C#m 6 C6 E7 Am7 Ddim D7 G  
 glow from a FULL MOON dies. My heart will still be full of love

# GREEN EYES

(N. Menendez)

Rumba

296

Your Green Eyes with their soft lights, Your eyes that prom-ise sweet nights,  
Those cool and limp-id Green eyes — A pool where in my love lies

Bring to my soul a long-ing a thirst for love di-vine.  
so deep that in my search-ing For hap-pi-nes I

In dreams I seem to hold you To find you and an-fold you

Our lips meet, and our hearts too, with a thrill so sub-line

fear That they will ev-er haunt me All through my life they'll  
taunt me But will they ev-er want me Green eyes make my dreams come true.

# HASTA MANANA

(O. Farres)

Slowly

HAS-TA MA-NA-NA, it's a song when you say it, Ev-'ry word is a  
'til I see you to-mor-row, Do you think I could

love-ly bou-quet, no sweet-er way to say "Good-bye." slum-bar to-  
bor-row a kiss to dream of while I

night? Could I hear it once be-fore I go, a soft-ly whis-pered "Yo to  
a-mo," With "I love you" ring-ing in my heart the time will fly while we're a-  
part. HAS-TA MA-NA-NA, there's a prayer I'll be sigh-ing

That the pa-dre will join us some day and we'll nev-er have to say HAS-TA MA-NA-NA

# HOW STRANGE - (Stothart-Brent) "Idiot's Delight"

How Strange, my love { That you and I  
That all too soon

should kiss in the moon-light, Then whis-per "Good bye,"  
Our beau-ti-ful cas-tles should fade with the moon.

And all of the love-li-ness I dreamed I could hold  
You whis-pered My heart is yours I vow that my

Has gone with the night, And I am old. love will nev-er

change And now you're gone, Gone with my heart, How Strange...

## I'LL NEVER LOVE AGAIN (La Borrachita (I. F. Esperon) Moderately

Musical score for 'I'll Never Love Again' in B-flat major, 4/4 time. The score consists of five staves of music with lyrics. Chords are indicated above the notes: Bb7, Eb, Gdim, Eb7, C7, Bb7, Eb, Ab, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb. The lyrics are: 'I'll nev-er love a- gain if you for-get me My heart won't let me love some one new. I'll nev-er dream a- gain My heart is yours a- lone How could I go on dream-ing if each dream that we made were to sud-den-ly So be care-ful don't break it For if you ev-er should, darling, I nev-er fade in the blue. I'll nev-er thrill a- gain to some- one's could love a- gain (Fine) For what good would it do, it's you I'll miss. Kiss, (D.S.al Fine)

## I LOVE YOU

Musical score for 'I Love You' in C major, 4/4 time. The score consists of six staves of music with lyrics. Chords are indicated above the notes: Bbm6, C7, F, Gm7, C7, F, D7, Bbm6, C7, F, Gm7, C7, F, D7, G7, C7, Bbm6, C7, C7, F, D7, G7, Gm7, F. The lyrics are: 'I love you' Bums the A- pril breeze 'I love you' ech- o the hills. 'I love you' the gold- en dawn a- gree- As once more she sees daf- fo- dils. It's spring a- gain And birds on the wing a- gain start to sing a- gain The old mel- o- die 'I love you' That's the song of songs, And it all be- longs to you and me.

## JUNGLE DRUMS

Musical score for 'Jungle Drums' in C major, 4/4 time. The score consists of five staves of music with lyrics. Chords are indicated above the notes: G, D7, G, D7, G, C, Cm6, G, D7, G. The lyrics are: 'Jungle Drums, Through the black of night, Guid- ing me through the trop- ic maze, Send your mes- sage to me. Bring love's mes- sage to me. With their weird mel- o- dy. Chant- ing their mel- o- dy. 'You are mine' is the mes- sage they cry, 'I am thine long as stars light the sky.' Jungle Drums at your call I fly. To the pa- gan I love.



# LAMP OF MEMORY, The (G. Curriel)

Moderato

298

Right, a se-cret light is burn-ing, And through THE LAMP OF MEM-O-RY I  
sleeps, It al-ways keeps re-turn-ing, The mag-ic that  
see you back with me a-gain. It nev-er gain. Though your eyes shine for me in the night,  
lights the past for me a-  
That bright illumi-na-tion is my in-ag-in-a-tion tak-ing pi-ty on my  
heart. So night and day, I have to play A-lad-din and let THE LAMP OF MEM-O-RY re-  
store your love to me a-gain. May it keep burn-ing through-out e-tar-ni-  
ty My con-sol-a-tion, THE LAMP OF MEM-O-RY.

# MADE FOR EACH OTHER (Tu Felicidad) (R. Touzet)

Moderato


MADE FOR EACH OTH-ER, your heart and mine, MADE FOR EACH OTH-ER from one de  
Once in a life-time love comes your way, Now is the right time, Let's make it  
sign. Right from the mo-ment I saw you, I knew that I'd a-dore you! was  
stay, 'Cause you're the one that I prayed for, The love that I  
made for! My fate is planned a-round you, It had to be, this ro-mance of  
ours. And long be-fore I found you, Your name and mine had been written in the  
stars. MADE FOR EACH OTH-ER like sun and sky, We'll have each oth-er as years go  
by, We'll share to-geth-er the dreams that you and I MADE FOR EACH OTH-ER!

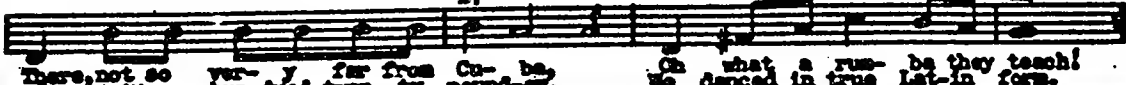
# MAGIC IS THE MOONLIGHT (Te Quiero Dijiste) (M. Grever)


MAG-IC IS THE MOON-LIGHT On this lov-ers, June-night  
Can't re-sist their pow-er In this moon-lit hour  
As I see the moon-light Shin-ing in your eyes;  
Love be-gan to flow-er, This is Par-a-dise.  
Liv-ing in the splen-dor, Of your kiss so ten-der,  
make my heart sur-ren-der To your love 'di vine;  
Mag-ic is the moon-light, More than an-y June-night,  
Mag-ic is the moon-light


## MIAMI BEACH RUMBA - (I. Fields)


Moderato


 I start-ed out to go to Cu-ba, Soon I was at Mi-am-i Beach.  
 Down where the or-ang-es are round-ar, Down where the win-ter days are warm,


 There, not so ver-y far from Cu-ba, Oh what a rum-be they teach!  
 I caught a hun-dred twen-ty pound-ar, We danced in true Lat-in form.


 So I nev-er got to Cu-ba, But I got all its at-mo-  
 sphere, Why o-ven Yu-ba and his tu-ba, They played a night right


 here! I'll save Ha-va-na for ma-ny-a-a, While I've heav-en in my


 reach. I found the charm of old Ha-va-na In a rum-be at Mi-am-i Beach.

## MISIRLOU

(R. N. Roubanis)

Tempo di Beguine


 You MI-SIR-LOU { Are the  
 Are a


 moon and the sun light Fair-est one  
 dream of de-light In the night


 Old Tem-ple Bells are call-ing a-cross the sand  
 To an o-o-sis sprin-kled by stars a-bove

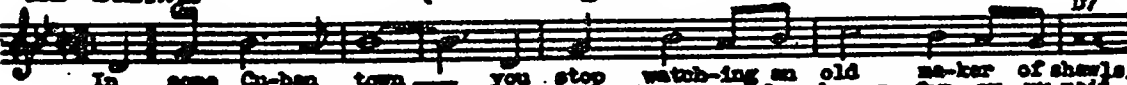

 We'll find our Kis-ses an-swer-ing love's com-mand  
 Near-er will guide us Al-lah will bless our love



 MI-SIR-LOU

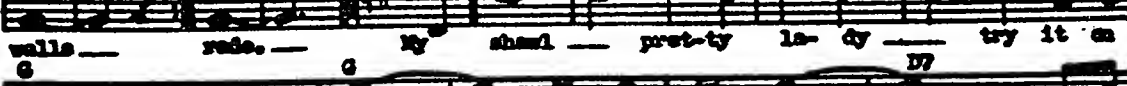
## MY SHAWL


(Ombo-Cugat)

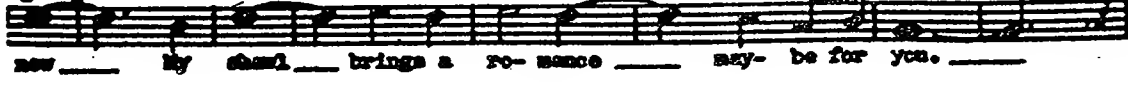
Slow Rumba Fox Trot


 In some Cu-ban town you stop watch-ing an old ma-ker of shawls.  
 He smiles thru his beard and spins hea-ven-ly dreams for ev-ry maid-


 A quaint lit-tle man Whose gay col-ored ba-zaar stands near the  
 A shawl in his hand His call reach-es their hearts as they pa-


 walls re-de. My shawl pret-ty la-dy try it on


 you Buy my shawl spun in na-gie wish-es come


 true It's glo-ry weaves a sto-ry of love dreams old but  
 new My shawl brings a ro-mance may-be for you.

# NIGHTINGALE

(Cugat-Rosner)

Moderato

300

Am  
NIGHT-IN- GALE, — as I lie on my pil- low, — I can hear you in the  
I for- get all my sor- row, — as you ser- e-nade to—  
Dm6 1. E7  
wil- low — Sing- ing love- songs to the moon — NIGHT- IN-  
mor- row —  
2. E7 Am A7-9  
— with a san- ti- men- tal — tune — My loved one —  
— must have sent you to cheer me; — My loved one — who is o- ver the  
— sea. — NIGHT- IN- GALE, — tho; the night seems un- — and- ing, —  
— I can hear the love she's send- ing — on the wings of mel- o- dy. —

# NOCHE

(G. Ruiz) "Stork Club"

Moderato

F Dm Gm C+ F Ddim Gm7 C+  
NO- CHE, — and your eyes so ex- cit- ing, — Ten- der lips so in-  
F Ddim C7 Gm  
vit- ing, The night that I first kissed you; — NO- CHE, —  
C7 Gm7 C7  
— end the spell we were un- der, — Can there be an- y won- der That  
C+ F F7  
I could not re- sist you? — Moon- light, — and the thrill of your  
Bb Bbm F  
kiss- es, — Taught me — what the mean- ing of bliss is, —  
G7 C7  
Dar- ling, — what a mem- o- ry this is  
F Dm Gm C+ F Ddim  
for- ev- er- more; My heart — was as light as a danc- er, —  
Gm7 C+ F F7 Bb  
— When you gave me your an- swer and made my life so di- vine; —  
Bbm F  
NO- CHE, — now I know what the glow meant, —  
Gm7 C7 F  
— That heav- en- ly mo- ment. — You whis- pered you're mine. —

## NIGHT MUST FALL (Over All)

(X. Cugat)

Moderato

Eve-ning { sun goes to rest, Once a-  
breeze lends its charms and my

gain NIGHT MUST FALL. call. Deep  
arms hear your

shad-ows all a-round guard the love

that I've found. Sweet ro-mance gives con-

sent, we're con-tent NIGHT MUST FALL.

## OUT OF THIS WORLD - (H. Arlen) "Out Of This World"

You're clear OUT OF THIS WORLD. When I'm look-ing at

you I hear OUT OF THIS WORLD The mu-sic that no

mor-tal ev-er knew. You're right out of a book,

The fai-ry tale I read when I was so high. No arm-ored knight

out of a book Was more en-chant-ed by a Lo-re-

lei than I. Af-ter

wait-ing so long for the right time, Af-ter reach-ing so

long for a star, All at once, from the long and lone-ly

night-time And de-spite time, Here you are. I'd

cry OUT OF THIS WORLD If you said we were

through. So let me fly OUT OF THIS WORLD And

spend the next e-ter-ni-ty, or two with you.

# PERFIDIA

(A. Dominquez)

302

To you my heart cries out "PER-FIDI-A," For I found you the  
 eyes are ech-o-ing "PER-FI-DI-A" For-get-ful of our  
 love of my life in some-bo-dy el-se's arms. Your With a  
 pro-mise of love You're shar-ing an-oth-er's charms.  
 sad lament, my dreams have fad-ed like a bro-ken mel-o-dy;  
 While the gods of love look down and laugh at what romantic fools we mortals  
 be. And now I know my love was not for you,  
 And so I'll take it back with a sigh, per-fid-i-ous one goo-bye.

# POINCIANA

(N. Simon)

Moderato

Poin-ci-an-a, (your branch-es speak to me of love, With-  
 some how I feel the jun-gle heat,  
 Pale moon is bat-ting shad-ows from a-bove,  
 in me there grows a rhy-th-mic sav-age beat.  
 Love is ev-ry-where, Its mag-ic per-fume fills the air,  
 To and fro you sway, my heart's in time, I've learned to care, Poin-ci-  
 an-a, from now un-till the dawn-ing day,  
 I'll learn to love for-ev-er come what may.

# QUIZAS, QUIZAS, QUIZAS (Perhaps, Perhaps, Perhaps)

(O. Farres)

You won't ad-mit you love me, and so How am I ev-er to  
 A mil-lion times I've asked you, and then I ask you o-ver-a-  
 know? You al-ways tell me, PER-HAPS, PER-HAPS, PER-HAPS.  
 gain, You on-ly an-swer  
 If you can't make your mind up, we'll nev-er get start-ed.  
 And I don't want to wind up, be-ing part-ed, bro-ken heart-ed.  
 So, if you real-ly love me, say "yes," But if you don't, dear, con-  
 fess, And please don't tell me, PER-HAPS, PER-HAPS, PER-HAPS.

## SIBONEY

Moderato

If you've been think in Ha-van-a - You have  
When you think of Ha-van-a - You re-  
heard a dream-y tune, If you've danced  
call this dream-y in Ha-van-a - You've caught its fun-ny rhyth- that  
made your sen-ses stray, Night and day here's that  
tam-ta-liz-ing mel-o-dy they play.  
CHORUS  
Si-bo-ney, that's the tune that they croon at you down Ha-  
van-a way, Si-bo-ney, that's the  
dance that they dance at the Ca-fé, And that  
tune brings you dreams so it seems un-der-neath the  
sil-ver moon, As they play Si-bo-  
ney, ev-'ry care will fade a-way. Pas-ci-  
nat-ing, cap-ti-vat-ing, Si-bo-ney.

## SOMOS DIFERENTES

(P.B. Ruiz)

Bolero

Ya me con-ven-cí que se-guir-los dos es im-po-si-ble,  
De-bes de sa-ber que ni tú ni yo nos com-pren-de-mos,  
que le voy ha-cer si al bus-car tu a-mor me e-qui-voqué. y es-te es el a-  
rror que aho-ra con do-lor pa-ga-mos los dos. Te-ne-mos que olvi-darnos de este amor -  
por-que un amor a-sí no pue-de ser Si so-mos di-fe-ren-tes ya lo ves  
es-ta ver-dad des-troza el co-ra-zon. Hoy te di-go a-diós me a-le-jo de tí se-re-na-  
men-te to-do es por de-ás, no lo qui-so. Di-ós so-mos di-fe-ren-tes.

# STARS IN YOUR EYES

Tempo di beguine

304

Musical score for the song "STARS IN YOUR EYES". The score is written on ten staves. The melody is in G major, with a key signature of one sharp (F#). The tempo is "Tempo di beguine". The lyrics are: "I see STARS IN YOUR EYES When my lips beg your lips to sur- ren- der, night still is bright in their splen- dor, STARS Deep in your eyes When we ly kiss and you whis- per you're mine. stars still con- tin- ue to shine. No mat- ter what dawn may bring, No mat- ter what you may say, There's al- ways one lit- tle thing, That al- ways gives you a- way, STARS IN YOUR EYES make me thrill with a thrill, oh, so ten- der, I re- al- ize Love is ours by the STARS IN YOUR EYES."

## STRANGE ENCHANTMENT

(Hollander) "Man About Town"

Musical score for the song "STRANGE ENCHANTMENT" by Hollander, from the film "Man About Town". The score is written on eight staves. The melody is in F major, with a key signature of one flat (Bb). The tempo is "Tempo di beguine". The lyrics are: "Strange en- chant- ment } fills the moon- rise, There's a breeze like san- dal- wood and wine. } lies in your eyes Say- ing 'Please, oh please, to night be mine.' When the moon has gone In the blue. dawn and we go wan- der- ing a- part. Dar- ling I'll be dream- ing of this mo- ment With a strange en- chant- ment in my heart."

## TABOO

Moderato (with pronounced rhythm) Fox trot

Em E7 Am J B+ J Em  
 "TA - BOO, TA - BOO, Re - mem - ber she is - n't for you." "TA  
 BOO, TA - BOO, There's some-one that you're promised to." I knew  
 was true. But  
 that this  
 I re - plied By hold - ing her clos - er to me; And then I  
 cried, Oh! Why should such hap - pi - ness be: TA - BOO, TA -  
 BOO, TA - BOO, TA - BOO?

(G. Ruiz)

## TENTACION

Al do - lar me tu mi - sen - cia por tu i - ma - gen sus - pi - ro  
 Cuan - do be - so o - bras bo - cas yo pro - mun - cio tu nom - bre  
 1. y en mis sue - ños te mi - ro co - mo fré - gil' vi - sión.  
 2. y en si - len - cio mal - di - go  
 es - ta cruel ten - ta - ción. Yo no tan - go la cul - pa de lle - var - te tan  
 den - tro de que mi pen - sa - mien - to no se a - par - te de  
 ti. Y por e - so te pi - do con el al - ma ren - di - da  
 que me qui - tes la vi - da o me di - gas que sí.

## THANKS FOR THE DREAM

(Mi Sueño Azul)

(Cugat-Gonzales, Jr.)

THANKS FOR THE DREAM, it was love - ly;  
 There were your arms wrapped a - round me,  
 tacet  
 THANKS FOR THE DREAM, it was sweet;  
 There was my heart at your feet;  
 tacet  
 Then I a - woke, call - ing your name,  
 Cry - ing for you, won - der - ing who put out the flame;  
 tacet  
 Though it would seem you de - ceived me,  
 THANKS FOR THE DREAM. thanks just the same.



# Time Was

306

TIME WAS, { When we had fun on the schoolyard swings When we exchanged gradu-  
 { When we wrote love letters in the sand Or lingered o-ver our  
 a - tion rings One love-ly yes - ter - day. day  
 cof - fee and? Dre aming the time a -  
 Pic - nics and hayrides and mid - win - ter sleighrides and nev - er a - part  
 Hikes in the coun - try And there's more than one tree On  
 which I've a place in your heart. Darling, ev - ry to mor - row will be complete  
 If all our mo - ments are half as sweet As all our TIME WAS then.

## TONY'S WIFE

Moderato

TO - NY'S WIFE, the { boys in He - va - na love } TO - NY'S WIFE, { A - they're  
 fel - las are fools - a - bout }  
 round the Ca - ba - na of { TO - NY'S WIFE { they sing in a man - er that's  
 fight - in' their duels a - bout } but To - ny's too la - zy to  
 rare - care - When she plays on her gui - tar, How they  
 come from near and far, oh My oh me she gives 'em a shak - in' up  
 You should see the homes that are break - in' up, Gosh oh gee - a  
 man would sur - ren - der his life For TO - NY'S WIFE.

## TWO HEARTS THAT PASS IN THE NIGHT

Two hearts that pass in the night, in the mag - ic - al  
 join in a glance - and dis - cov - er ro -  
 light of the moon, know - ing how soon night is gone.  
 man - ces are made on - ly to fade with the dawn.  
 So for an hour you were mine, and my heart was a -  
 glow with a pow - er be - yond di - vin - ing.  
 Two hearts have tast - ed de - light Must they al - ways be  
 lone - ly, a - lone, Two hearts that pass in the night?

## WHAT A DIFF'RENCE A DAY MADE

Slowly

What a diff-'rence a day made, — Twen-ty four lit-tle ho-urs, —  
 There's a rain-bow be-fore me, —  
 Brought the sun and the flow-ers, — Where there used to be rain.  
 Skies a-bove can't be storm-y — Since that mo-ment of —  
 My yes-ter-day was blue dear, — To-day I'm part of you dear, —  
 My lone-ly nights are thrud-eer, — Since you said you were mine. — bliss: That thrill-  
 ing —  
 kiss It's heav-en when you, — Find ro-mance on your men-u. —  
 What a diff-'rence a day made, — And the diff-'rence is you.

## WHERE ARE YOU NOW (Prisionero Del Mar)

Moderato

WHERE — ARE YOU NOW By the dawn's ear-ly gleam? — Tell my lone-ly heart  
 Warm — was your brow And your lips were so red, — I was yours from my  
 where do you dream? — Won-der where you are now.  
 heart to my head, — Won-der where you are now. Night —  
 — af-ter night in my room, — In the gath-er-ing gloom — How the beat of your  
 heart haunts me; You — don't know how deep-ly, dar-ling, I care, —  
 — Don't know how much I want to be there — With you, where you are now.

## WITHOUT YOU

Moderato

I'm so lone-ly and blue, — when I'm WITH-OUT YOU, —  
 At the close of the day — (When)

I don't know what I'd do, — sweet-heart, WITH-OUT YOU.  
 And my heart kneels to pray, — I pray a-bout you.

The joy and tears that love en- dears would have no mean-ing, —  
 You take a star and lead it far a-way from heav-en, —

If I did-n't have you. — to keep me dream-ing. —  
 And a star will be lost —

As I'm lost, WITH-OUT YOU.

# YOU ARE EVERYTHING TO ME - (M. Sanchez)

308

Musical notation for the song 'You Are Everything to Me' by M. Sanchez. The score is in 4/4 time and G major. It features a melody line with lyrics and a bass line with chords. The lyrics are: 'You are ev-'ry-thing to me, My whole life is you. Take my heart and soul from me, What more can I give? You are ev-'ry-thing to me, My heav-en come true Dar-ling, If you left me there would be No you are there in my ev-'ry pray'r With each breath that I take, A-sleep or a- wake, I am yours. rea-son to live. There's no love so true As my love for you. You're my guid-ing star, You are ev-'ry-thing to me.'

# YOU CAME A LONG WAY FROM ST. LOUIS -(J.B. Brooks)

Musical notation for the song 'You Came a Long Way from St. Louis' by J.B. Brooks. The score is in 4/4 time and G major. It features a melody line with lyrics and a bass line with chords. The lyrics are: 'You came a long way from St. Lou-is. You climbed the lad-der of suc-cess. I've seen the town and coun-try. You broke a lot- ta hearts be- tween. I've met a gang of gloom- cars that were parked out in front- of your fan- cy a- dress. guys who were do- in' all right till you came- on the scene. You blew in from the mid- dle West, and cer-tain-ly im-pressed- the po- pu- la-tion here-a-bouts, Well, ba- by I got news for you I m from Mis- sou- ri, too So natch-ar- ly I got my doubts, You got them drop- pin' by the way- side A feel- in' I ain't gon-na know. You came a long way from St. Lou-is, but ba- by, you still got a long way to go.'

# YOU BELONG TO MY HEART (Solamente Una Vez) (A. Lara)

309

Musical notation for the song 'YOU BELONG TO MY HEART' by A. Lara. The score is written on a single staff with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Allegretto'. The lyrics are: 'YOU BE-LONG TO MY HEART this, now and for ev-er; do you re-men-ber? And our love had its start not long a-go We were And your eyes threw a kiss when they met mine; Now we gath-er-ing stars while a mil-lion gui-tars played our love song; own all the stars and a mil-lion gui-tars are still play-ing; When I said "I love you," ev-'ry beat of my heart said it Dar-ling, you are the song and you'll 1.) Eb too. 'Twas a no-ment like al-ways be-long to my heart.'

## YOU, SO IT'S YOU! (Brown-Brent) "Holiday In Mexico"

Musical notation for the song 'YOU, SO IT'S YOU!' by Brown-Brent, from the album 'Holiday In Mexico'. The score is written on a single staff with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Allegretto'. The lyrics are: 'You, So It's You! When you came in the door, I knew I'd seen you be-fore be-side me, You, So It's You! You! When you start-ed to stare, my heart said "be-ware" in-side me, We met be-fore in my im-ag-i-na-tion, Your lips were warm our kiss was new! I can't af-ford this fas-ci-na-tion Now that I'm face to face with you! You, So It's You! Like a ghost from the past, you're hold-ing me fast to you! I can't get a-way, Don't want to leave, Just want to stay, with my heart on your sleeve. You, You, So It's You! You! Yes, it's you!'

# YOURS

Tempo Bolero

310

YOURS till the stars have no glo- ry! YOURS till the  
birds fail to sing! YOURS to the end of life's sto- ry,  
This pledge to you, dear, I bring! YOURS in the  
gray of De- cem- ber Here or on far dis- tant shores!  
I've nev- er loved an- y one the way I love you! How could  
I? Then I was born to be just YOURS

## LATIN AMERICAN TUNES--SAMBAS

BRAZIL - Brazilian Samba - Mod<sup>to</sup> (BMI) Eng. W. S. K. Russell M. Ary Barroso

Bra- zil Where hearts were en-ter-tain-ing June,  
We stood be-neath an am-ber moon And soft-ly  
mur-mured "Someday soon." We kissed and clung to-  
geth- er, Then To-mor- row was an-oth-er day  
The morn-ing found me miles a- way With still a  
mil- lion things to say Now  
When twi- light dims the sky a- bove, Re- call- ing  
thrills of our love, There's one thing I'm cer-tain of,  
Re- turn I will To  
old BRA- ZIL.

## COME TO THE MARDI GRAS (Nao Tenho Lagrimas) - (M. Bulhoes)

I heard them sing:  
We watched the moon

COME TO THE MAR- - DI GRAS.

It was Ri- o in Spring,  
Like a paint-ed bal-loon,

Time for Kar- di Gras!  
At the Mar- di Gras.

I saw her  
Per-formance was

there, Con- fat- ti in her hair  
ours be- neath Bra-zil-ian stars,

Swept a- long by the throng,  
Love is there in the air

Wasn't long 'til we met  
ev- ry- where that you are,

Then we kissed, my heart best fact-  
I'll make your sweet-est dreams for two

er, fast- er than a car- ta- nat  
come true. COME TO THE MAR- DI- GRAS.

1. C 2. C

## Cuanto Le Gusta

Bright Tempo

Cuan - to le gus - ta, le gus - ta, le gus - ta, le gus - ta, le gus - ta, le

gus - ta, le gus - ta, Cuan - to le gus - ta, le gus - ta, le gus - ta, le

CHORUS

gus - ta, le gus - ta, le gus - ta. We got - ta get go - in', Where we go - in? And

what are we gon - na do? We're on our way to some - where, the

three of us and you, What'll we see there, Who will be there,

What'll be the big sur - prise? There may be se - ño - ri - tas with

dark and flash - ing eyes, We're on our way, Pack up your

pack, And if we stay, we won't come back

How can we go, we have - n't got a dime,

But we're go' in, And We're gon - na have a hap - py time.

# TICO-TICO

Bright Samba Tempo

312

Oh TI- CO- TI- CO tick! Oh TI- CO TI- CO tock!— This TI- CO-  
I've got a heav-y date— a tête- a- tête at eight,— so speak, oh

TI- CO he's the cuck- oo in my clock. And when he says: "Cuck-oo!"— he means it's  
TI- CO, tell me is it get-ting late? If I'm on time: "Cuck-oo!"— but if I'm

time to woo;— It's "Ti- co- my time" for all the lov- ers in the  
late, "Woo-woo!"— The one my

block. heart has gone to may not want to wait! For just a

bir-die, and a bir- die who goes no- where, He knows of

ev- 'ry Lov- ers Lane and how to go there; For in af-

fairs of the heart— my Ti- co's ter- ri- bly smart,— He tells me:

"Gent-ly, sen-ti-ment-'ly at the start Oh- oh, I hear my lit-tle TI- CO-TI- CO

call-ing, Be-cause the time is right and shades of night are

fall- ing. I love that not- so- cuck- oo cuck- oo in the

clock: TI- CO- TI- CO- TI- CO- TI- CO- TI- CO tock.

# DONDE ESTAS CORAZON

moderato

Oh! where are you my heart?— For you throb- bing is still.

— Since our Fate bade us part,— Life is emp- ty and chill.—

I am long- ing to cry,— But the tears will not start.—

Our deep love on- ly Death could de- ny! Oh where are you my heart?

## DREAM TANGO (Tango du Reve)

(E. V. Malderen)

The night is end-ing, And with it bland-ing, Comes Ar-gen-ti-na's mel-o-while we are sway-ing, A-round us play-ing, The day-light dy, Kiss me good-night, Sweet-heart, For with the dam-licht we must part-breaks upon our bliss, Dreamy Tan-go mu-sic seems, At such an hour as this, Like per-fume of a kiss. Tan-go of dreams, sweet As kiss of love, When two are sigh-ing, And moon's a-bove, Ten-der, mel-o-di-ous, To our hearts you're call-ing, In tones ap-peal-ing, Your spell re-veal-ing, In dreams of love.

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## HOUR OF PARTING, THE - (M. Spoliansky)

Moderato

Love, the hour of part-ing is near, And in my heart I can hear The song we heard when I met you. Love, it was a night of ro-mance That all be-gan with a dance I never will for-get, A dream-y tan-go I still hear them play-ing. Ten-go they played while we two were say-ing, Love, we know that Love cannot die. But now we're say-ing Good-bye, The part-ing hour is here.

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## JALOUSIE (Jealousy)

(J. Gade)

Lento

We have to a tan-go of love end Your And heard by us with many if we sway Your eyes give the an ever I'm dream-ing That soft word your cruel lips will never say lend to make me be love When your eyes just de-ceive And it's on-ly the tan-go you love

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## ROSITA

(P. Du Pont)

Andante Moderato

Sweet girl of my dreams — hear my song I in-lore you,  
Soul of my soul, — hear my gay ser-e-nade,  
Deep in my heart — I will al-ways a-dore you,  
I'll love but you, — my Ros-i-ta for aye.

## TU SAIS (You Know) (Walter-Weslyn)

Tempo di Tango

You say there's nothing more en-trancing Than when to-ge-th-er we're ro-  
Je t'a-dore et je te re-dou-te Ton char-me m'a-ti-re et m'en-  
men-ing; You say you love to have me near you To com-fort and to  
vou-te; Je me don-ne l'ame en de-rou-te, Tu me pas-se-das  
cheer you. A gen-tle look some-times you give me,  
tou-te. Ta voix qui sur-sure et qui chan-te,  
But are you on-ly flirt-ing with me? Why is it that you al-ways  
Se fait langou-reuse et tou-chan-te? En l'in-oc-u-tant mon coeur s'en-  
thrill me so? Why is my love-light a-glow? You know!  
chan-te? Et je crois a ton a-mour? tou-jours!  
You know my sur-mured words so ten-der, Mean love that's ev-er  
Tu sais les mots ca-lins et ten-dres, Ceux qui me font re-  
true; You know I want you to sur-rend-er  
ver; Les mots que je de-sire en-ten-dre,  
As sweet-hearts al-ways do. You know I want your arms a-  
Tu sais bien les trou-ver. Tu sais au-si qu'il faut se  
bout ma, To hear you say you'll nev-er doubt me,  
tai-re, Pour ne pas trou-ble-r le mys-te-re,  
And that you can-not live with-out me; You know I love but you.  
Qui nous fait ou-bli-er la ter-re; Tu sais si bien m'ai-mer.



## CHIAPANECAS - (M. V. DeCampo)

**Ch (Allegro)** **Bb7** (Clap hands)

Ma- sic means joy, so clap hands! Each girl and  
Let's all be gay and clap hands! Let's dance a-

**1 Eb** **5 Eb** (Clap hands)

boy now clap hands!  
way and clap hands.

**Ab C7 Fm Eb Bb7**

While there's ma- sic, there's ma- gic While there's  
tend at last love has found me While there's your

**Bb Bb7**

ma- gic, there's love-light In this love-light my heart has a  
arms are a- round me, And the dawn ends the dream and the

**1 Eb 1/2 Eb Eb7 Eb Bb7 Eb**

chance To pre- dance, While there's mu- sic there's sweet ro- mance.

## EL RANCHO GRANDE (Ramos-Uranga)

**Moderato** **C7**

I love to roam out yon- der, Out where the Buf- falo wan- der,

Free as the Rag- le fly- ing, I'm rop- ing and a- ty- ing I'm

rop- ing and a- ty- ing. Give me my ranch

and my cat- tle, far from the great cit- y's

rat- tle; Give me a big hard to bat- tle,

For I just love hard- ing cat- tle.

## GAY RANCHERO, A - (J.J. Espinosa) "A Gay Ranchero"

**C** **G7** **C** **A7** **Dm** **F#m** **C** **G7** **C**

A Gay Ran- cher-o, a cab- al- ler-o Can al- ways

find some- one to pet A sen- or- it- a, a sweet Pe-

pi- ta Her oth- er loves will soon for- get If he's in-

sis- tent and she's not dis- tant The sen- or- it- a

will con- fess Her Gay Ran- cher-o, her cab- al-

ler-o Need on- ly ask and she'll say yes.

## LADY OF SPAIN

(T. Evans)

Moderato con spirito

318

Le- dy of Spain, I a- dore you.  
I'm ap- peal- ing

Right from the night I first saw you,  
Why should my lips be con- ceal- ing

Mr. heart has been yearn- ing for you;  
All that my eyes are re- veal- ing?

1.  
What else could an- y heart do?

2.

Spain, I love you!  
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## MY TOREADOR (El Relicario)

(J. Padilla)

One sun-ny sum-mer day I was id-ly stroll- ing on the cal- le!  
And met my he- ro, My ca- bal- le- ro, As proud as Ne- ro, My to- re-  
dor! He smiled dis- creet- ly And bowed so neat- ly  
He won com- plete- ly My heart a- way. Then at my  
feet, with gal- lant- ry charm- ing He spread his cloak with as-  
sure dis- arm- ing And hum- bly kneel- ing With ten- der feel- ing And gaze ap-  
peal- ing Made bold to say: "Ah, Ma- de- li- na, fair se- no-  
ri- na, I beg of you on my cloak of blue Press your dain- ty  
shoe! Your foot- print clear dear I'll ev- er wear dear  
Till life is through, For a to- ken true that I love but you!"

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## MY ADOBE HACIENDA

(Massey-Penny) Moderately

In MY A-DO- BE HA- CI- EN- DA There's a touch  
 of Mex- i- co, Cac- tus love- li- er than  
 orch- ids Bloom- ing in the pa- ti- o,  
 Soft des-ert stars and the strum of gui- tars, Make ev- ry  
 eve- ning seem so sweet, In MY A- DO- BE HA- CI-  
 EN- DA Life and love are more com- plete.

## VALENCIA

(J. Padilla)

Moderato

Va- len- cia! In my dreams it al- ways  
 seems I hear you soft- ly call to me Va- len- cia!  
 Where the or- ange tree for- ev- er scent the breeze Be- side the  
 sea. Va- len- cia! In my  
 arms I held your charms Be- neath the blos- soms high a- bove  
 You loved me: In Va- len- cia long  
 to Coda  
 so we found our Par- a- dise of Love! In a mag- ic dream  
 mem- 'ry I see you a- gain In that old town far a- way Be  
 neath skies of Spain That ci- ty of ten- der ro- mance, So  
 shy were your glanc- es And swift as the sun- shine that danc- es  
 Though the Or- ange Grove. Ye- Coda love!

# THREE CABALLEROS (M Esperon) "The Three Caballeros"

320

We're three Cab- al- ler- os, three gay cab- al- ler- os, They  
 three hap- py chap- pies, with snap- py ser- ap- es, You'll  
 say we are birds of a feath- er;  
 find us be- neath our som- brer- os;  
 We're hap- py a- mi- gos, No mat- ter where  
 We're brave and we'll stay so, We're bright as a  
 he goes, The one, two and three goes, Jes- al- ways to- geth- er.  
 pe- so, Who sez so, we say so, The three cab- al- ler- os.  
 1. We're  
 2. We're

## SONGS OF THE GAY NINETIES.

### AFTER THE BALL - (C.K.Harris)

Waltz Moderately

AF- TER THE BALL IS O- VER, Af- ter the  
 break of morn, Af- ter the danc- ers leav-  
 ing, Af- ter the stars are gone,  
 Man- y a heart is ach- ing, if you could  
 read them all, Man- y the hopes that have  
 van- ished, AF- TER THE BALL.

### ALL THE WORLD WILL BE JEALOUS OF ME - (E.R.Ball)

The ros- es all en- vy the bloom on your cheek, And the sun e- ven  
 en- vies your smile; The birds in the wild- wood are still when you  
 speak, Their songs don't seem half worth the while. The  
 light in your eyes makes the bright stars grow pale. They're jea- lous as  
 jea- lous can be, But when one word or sign tells them  
 all you are mine, All the world will be jea- lous of me.

## BIRD IN A GILDED CAGE, A-(H. VonTilzer) "Ringside Maisie"

She's on- ly a bird in a gild- ed cage, A beau- ti- ful  
 eight to see, You may think she's hap- py and free from  
 care, She's not, though she seems to be 'Tis  
 sad when you think of her wast- ed life, For youth can- not  
 mate with age, And her beau- ty was sold for an  
 old man's gold, She's a bird in a gild- ed cage.

## BLESS 'EM ALL (Hughes-Lake-Stillman) Brightly

BLESS 'EM ALL, BLESS 'EM ALL, The long and the  
 short and the tall; Bless all the ser- geant's we have to o-  
 bey, Bless all the corp'- rals who drill us all day, 'Cause we're  
 say- ing good- bye to them all, As back to the  
 bar- racks they crawl; No ice- cream and cook- ies for  
 flat foot- ed reek- ies. So cheer up, my lads, BLESS 'EM ALL!

## BRIGHT EYES (Motzan-Jerome)

Bright eyes, { I know you so well, } Bright  
 { they give me a thrill, }  
 eyes { what se- crets you tell I can't be-  
 { just say what you will. There is a  
 1. lieve' a word you say, Your eyes are trai- tors, they  
 2. give you a way. mean- ing you can- not dis- guise  
 in your bright eyes.



# By The Beautiful Sea

322

**Marcia**

By the sea, by the sea, by the beau-ti-ful sea, — You and I, you and I, oh! how  
hap-py we'll be, — When each wave comes a- roll- ing in, We will duck or  
swim, And we'll float and fool a- round the wa- ter, O- ver and un- der, and then up for air, —  
— Pa is rich, Ma is rich, so now what do we care? I love to be be-side your  
side, Be- side the sea, be- side the sea- side, — By the beau-ti- ful sea. —

## COME, JOSEPHINE IN MY FLYING MACHINE

Come Jo- seph- ine, in my fly- ing ma- chine, Go- ing up she  
goes! up she goes! Bal- ance your- self like a bird on a  
beam, In the air she goes, there she goes! Up,  
up, a lit- tle bit high- er. Oh, my! the  
moon is on fire. — Come, Jo- seph- ine in my fly- ing ma-  
chine, Go- ing up, all on, 'Good bye!'

## CURSE OF AN ACHING HEART, THE (A. Plantadosi)

Moderato

You made me what I an- to- day, I hope you're  
sat- is- fied, You dragged # and dragged # me  
down un- til My soul with- in me die-1, You've  
shat- tered each and ev- 'ry dream, You fooled me  
from the start, And though you're not true, May  
God bless you, That's the curse of an ach- ing heart.

DADDY, YOU'VE BEEN A MOTHER TO ME (F. Fisner)

**Value moderate**

Dad- dy, dear old dad- dy, ——— You've been more than a  
 dad- dy to me, ——— You might have gone with the boys ev- 'ry  
 night, You gave them up just to bring me up right  
 Dad- dy, dear old dad- dy, ——— Way up a-  
 bove she can see, ——— You were more than a dad, You're the  
 best friend I've had; Dad- dy, you've been a moth- er to me. ———

DAUGHTER OF ROSIE O'GRADY, THE - (W. Donaldson)

DAUGHTER OF ROSIE O'GRADY, THE

The image shows a musical score for the song 'Daughter of Rosie O'Grady, The'. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on a five-line staff. Below the staff, the lyrics are written in a stylized, handwritten font. The second staff continues the melody and lyrics. The third staff continues the melody and lyrics. The fourth staff continues the melody and lyrics. The fifth staff continues the melody and lyrics. The lyrics are: 'She's the daugh-ter of Ro-sie O' Grad-y, reg-u-lar old fash-ioned girl. She is-n't craz-y for dis-mood rings, Silk-ens and sat-ins and fac-ty things; She's just a sweet lit-tle lad-y, And when you meet her you'll see why I'm glad I caught her, the daugh-ter of Ro-sie O' Gra-dy.' The music is written in a simple, folk-like style with a common time signature. The lyrics are written in a stylized, handwritten font.

She's the daugh-ter of Ro-sie O' Grad-y,  
reg-u-lar old fash-ioned girl. She is-n't craz-y for  
dis-mood rings, Silk-ens and sat-ins and fac-ty  
things; She's just a sweet lit-tle lad-y, And when you  
meet her you'll see why I'm glad I caught her, the  
daugh-ter of Ro-sie O' Gra-dy.

DEAR OLD GIRL

**Andante moderato**

DEAR OLD GIRL

Chorus

It was a sun-ny day in June, And the birds were all in tune, When the  
And you were a faith-ful wife, Through the chang-ing scenes of life, Till the

CHORUS

Dear Old Girl, the rob-in sings a

breach-er said the words that made us one,  
Mas-ter said your work on earth was done.

bove you, Dear Old Girl, it speaks of how I love you, The

blind-ing tears are fall-ing, As I think of my lost pearl, And my

brok-en heart is call-ing. Call-ing for you, Dear Old Girl.

## Moderately Gang That Sang Heart Of My Heart, The

Heart of my heart I love that mel - o - dy Heart of my heart brings  
back a mem - o - ry When we were kids on the cor - ner of the street Oh! how we  
sang ev - 'ry - time the gang would meet. Heart of my heart meant friends were dear - er  
then Too bad we had to part, I know a tear would glis - ten if  
once more I could lis - ten to The Gang That Sang Heart Of My Heart.

## HINKY DINKY PARLAY VOO (Dubin-McHugh) Moderato

What has be - come of "Hin - ky Din - ky Par - lay  
Voo?" What has be - come of "Hin - ky Din - ky  
Par - lay Voo?" May - be she still is  
true to you and true to the rest of the arm - y, too.  
"HIN - KY DIN - KY PAR - LAY VOO"

## HOW 'YA GONNA KEEP 'EM DOWN ON THE FARM - (W. Donaldson)

How 'ya gon-na keep 'em, down on the farm, Af - ter they've seen Pa -  
ree? How 'ya gon-na keep 'em, a - way from Broad-way, Jazz-in' a-roun', -  
and paintin' the town? How 'ya gon-na keep 'em, a - way from haro?  
That's a mys - ter - y. They'll nev - er want to see a rake or plow, -  
And who the deuce can par - ley - vous a cow? How 'ya gon - na  
keep 'em down on the farm, Af - ter they've seen Pa - ree?

## IF I HAD MY LIFE TO LIVE OVER

(Vincent-Tobias-Jaffe)

IF I HAD MY LIFE TO LIVE O- VER And  
I'd meet you when school-days were o- ver

I'd do the same things a- gain I'd still want to  
walk thru the lanes that we knew

1. G7 E7 Am D7  
room Near the place we called home Where my hap- pi- ness nev- er would

1. G7 2. Dm Cdim  
and IF I HAD MY LIFE TO LIVE

C A7 Dm G7 C  
O- VER I'd still fall in love with you.

## IF I WAS A MILLIONAIRE (G. Edwards)

I'd buy up ever- y school- house in the na- tion, I'd  
write up- on the blackboard big and clear, In- stead of one there will be two ve-

ca- tions, Each va- ca- tion six months twice a year, There  
would-nt be no school when it was rain- ing, I'd let you stay at home when it was

fair, You'd have free so- da foun- tains, Say I'd  
build you ice- cream moun- tains If I was a mil- lion a- ire.

## IN MY MERRY OLDSMOBILE

(G. Edwards)

Tango di Valse

Come a way with me Lu- cile In my mer- ry  
church well swift- ly steal, Then our wed- ding

Olds- mo- bile Down the road of life we'll fly  
bells will peel, You can go as

Alu- to- mo- bubb- ling you and I. To the

far so you like with me, In my mer- ry

Olds mo- bile.

Tempo di Valse

In the good old sum - mer time, In the good old sum - mer  
 time, Stroll - ing thro' the shad - dy lanes, With your  
 ba - by mine; You hold her hand and she holds  
 yours, And that's a ve - ry good sign That she's your  
 toot - sey woot - sey in the good old sum - mer time.

IN THE SHADE OF THE OLD APPLE TREE (E. Van Alstyne)

In the shade of the old ap ple tree, Where the  
 hear the dull buzz of the bee, In the  
 love in your eyes I could see, When the voice that I  
 bloo - soms as you said to me, With a heart that is  
 heard, like the song of the bird, Seem to whis - per sweet mu - sic to  
 me, I could true, I'll be wait - ing for you, In the  
 shade of the old ap - ple tree.

It's A Sin To Tell A Lie

Waltz moderato

Be sure it's true when you say "I love you," It's a sin to  
 tell a lie. Mil - lions of hearts have been bro - ken,  
 Just be - cause these words were spo - ken, I love you, yes I do, I love  
 you, If you break my heart I'll die So be sure it's  
 true when you say "I love you" It's a sin to tell a lie!

## I Used To Love You

Moderato (not fast)

I Used To Love You but it's all o-ver All o-ver now You know it's  
 all o-ver town that you threw me down, But you should - n't let  
 that kind of stor-y go round. For you've had your chance, and now it's all  
 o-ver I'll get a-long some-how, Now there are things that you did I  
 used to for-give, But you'll never change just as long as you live.  
 I used To Love You, but it's all o-ver, All o-ver now.

## I'VE LOST ALL MY LOVE FOR YOU - (Akst-Plantadosi)

I've lost all my love for you The  
 one bit of joy I knew, A  
 play-thing was all that you want-ed me for, I  
 cried till my heart could-n't cry an-y-more. I  
 gave you the best of my years And  
 you paid me back with tears Re-  
 venge may be sweet af-ter all I've gone thru, But  
 why should I hurt you, What good will it do? I  
 could make you cry but I'll just say good-bye I've  
 lost all my love for you.

### Tempo di Valse

Tempo di Valse

I won - der who's kiss - ing her now. Won - der who's  
teaching her how, Won - der who's look - ing in - to her eyes  
Breath - ing sighs, tell - ing lies. I won - der who's buy - ing the wine  
For lips that I used to call mine, Won - der if she ev - er  
telle him of me. I won - der who's kiss - ing her now.

K · K · K · Katy

## Moderato

**Moderato**

Jim - my was a sol - dier brave and bold, Ka - ty was a  
Jim - my with the girls was just a gawk, Stut - tered ev - ry  
maid with hair of gold, Like an act of fate, Kate was stand - ing at the gate  
time he tried to talk, Still that night at eight, He was there at Ka - ty's gate  
Watch - ing all the boys on dress pa - rade. cry. K - K - K - Ka - ty, beau - ti - ful  
Stut - ter - ing to her this love sick  
Ka - ty, You're the on - ly g - g - g - girl that I a - dore. When the m - m - m -  
moon shines, O - ver the cow - shed, I'll be wait - ing at the k - k - k - kitch - en door.

MA (He's Making Eyes At Me)

### Moderato

MA (he's making Eyes At Me)

MA, he's mak-ing eyes at me. Ma, he's aw-ful nice to me! MA, he's al-most break-ing my heart. I'm be-side him, Mer-cy! Let his con-science guide him! Ma, he wants to mar-ry me, Be my hon-ey bee. Ev-'ry min-ute he gets bold-er, Now he's leas-ing on my should-er, Ma, he's kiss-ing me!

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Moderato

MEET ME TO - NIGHT IN DREAM LAND Un - der the  
Come with the love light gleam ing In your dear

sil - vry of moon MEET ME TO - NIGHT IN  
eyes of blue

DREAM LAND Where love's sweet ro - ses bloom.

Meet me in Dream - land, sweet dream - y

Dream - land There let my dreams come true.

## MOONLIGHT BAY

Moderato

tacet

We were sail - ing a - long On Moon - light

Bay, We could hear the voi - ces ring - ing,

They seemed to say "You have stol - en my heart,

Now don't go 'way!" As we

sang Love's Old Sweet Song, On Moon - light Bay.

## H-O-T-H-E-R (A Word That Means The World To Me) (T. Morse)

Andante moderato

"M" is for the mil - lion things she gave me,

"O" means on - ly that she's grow - ing old, "T" is for the tears were shed to

save me, "H" is for her heart of pur - est gold,

"E" is for her eyes, with love - light shin - ing,

"R" means right, and right she'll al - ways be, Put them all to - geth - er, they spell

"HOT - H - ER," A word that means the world to me.



# HONEY'S LOVIN' ARMS

(J. Meyer)

Moderato

330

I love your lov- in' arms, — They hold a world of charms, —  
 I love you more each day, — When years have passed a- way, —

A place to nes- tle when I am lone- ly,  
 You'll find my love be- longs to you on- ly,

1. A co- sy Mor- ris chair, — On what a hap- py pair, —

One ca- r-ss, — Hap- pi- ness, — Seems to bless my lit- tle Hon- ey,

'Cause when the world seems wrong, — I know that I be- long —

Right in my Hon- ey's lov- in' arms.

# MY LITTLE GIRL

(Von Tilzer)

Moderato

MY LIT- TLE GIRL, — You know I love you, — And I

long for you each day — MY LIT- TLE GIRL, — I'm dream- ing

of you, — Tho' you're man- y miles a- way. — I see the

lone — down in the wild- wood, — Where you prom- ised

to be true. — MY LIT- TLE GIRL — I know you're

wait- ing, — And I'm com- ing back to you, —

# MY MAMMY

(W. Donaldson)

Slowly

Mam- my Mam- my The sun shines East, the sun shines West, But

I've just learned where the sun shines best Mam- my Mam- my

My heart strings are tang- led a- round Al- e- bam- y I see a

com- in' sor- ry that I made you wait I see a com- in' —

hope and pray I'm not too late Mam- my Mam- my I'd walk a

mil- lion miles for one of your smiles Mam- my.

## OH BY JINGO!

(Brown-Von Tilzer)

Moderate Swing Tempo

Oh, by Gee! by Gosh, by Gum, by Juv, OH! BY JIN- GO,  
 can't you hear our love? We will build for you a hut You will be our  
 favorite nut, We'll have a lot of lit- tle Oh! by Gosh- lies, Then we'll put them  
 in the fol- lies. By Jin- go said, by Gosh, by Gee, By Jin- i- ng,  
 Please don't both-er me" So they all went a-way sing- ing Oh! by Gee, by  
 Gosh by Gum, by Juv, by Jin- go, By Gee, you're the on- ly girl for me.

## OH! FRENCHY

(Ehrlich-Conrad)

marcia moderato

OH! FRENCH-Y, OH! FRENCH-Y, FRENCH-Y, Al- tho' your lan- guage  
 is so new to me. When you say "Oui oui, la la,"  
 "He means you and me, la la. OH! FRENCH-Y, OH! FRENCH-Y,  
 FRENCH-Y, You've won my love with your bray- er- y. March on!  
 March on! With an- y girl you see, But when you  
 "la la la la la," OH! FRENCH-Y, save your "la la la's" for me.

## OH! WHAT A PAL WAS MARY

Valse moderato

Oh! what a gal was Mar- y, Oh! what a  
 pal was she, An an- gal was born on  
 East- er morn, and God sent her down to me.  
 Heart of my heart was Mar- y, Soul of my  
 soul di- vine, Though she is gone,  
 love lin- gers on, For Mar- y old pal of mine.

# OH, YOU BEAUTIFUL DOLL (N. D. Ayer)

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Oh! you beau-ti-ful doll, — you great big beau-ti-ful doll —

Let — me put my arms a- bout you, I — could nev-er live wi-h-out you.

Oh! you beau-ti- ful doll, — You great big beau-ti- ful doll! — If you

ev- er leave — me, how my heart willache, I want to hug — you but I

fear you'd break Oh! oh! oh! oh! Oh! you beau- — ti- ful doll!

# ON A SUNDAY AFTERNOON (H. Von Tilzer)

On a Sun- day aft- er- noon — In the mer- ry

month of June — Take a trip up the Hud- son or

down the bay, Take a trol- ley to Co- ney or Rock- a-

way, On a Sun- day af- ter- noon — You can see the

lov- er's spoon, — They work hard on Mon- day, But

one day that's fun day Is Sun- day af- ter- noon. —

# ON THE BANKS OF THE WABASH (P. Dresser)

Oh the moon-light's fair to- night a- long the Wa- bash, From the

field there comes the breath of new mown hay — Thro' the

syc- a- mores the can- dle - lights are gleam- ing, On the

banks of the Wa- bash, far a- way. —

## Tempo di Marcia

## Over There

O-ver there, o-ver there, Send the word, send the  
 So pre-pare, say a prayr,

word, { o-ver there, That the Yanks are com-ing, the Yanks are com-ing, The  
 { to be ware,

drums rum - tum-ming ev-'ry where We'll be o-ver, we're com-ing

o-ver, And we won't come back till it's o-ver o-ver there.

## PUT ON YOUR OLD GREY BONNET

(Wenrich)

Moderate

Put on your old grey bon-net with the blue rib-bon

on it, While I hitch old Dob-bin to the shay,

And through the fields of clo-ver, We'll drive up to

Do-ver on our gold-en Wed-ding day.

## RAGGING THE SCALE (E.B. Claypoole)

Moderate swing tempo

G7 C Ab Eb7 Ab G D G C

G A D G C A E7 A Bb7 b7-A7

Ab7 G7 C G D7 1. G7C 2. Fine

G7 C E7 G7C Fine

Am F Cdim C C7 F7 Cdim

C G7 C 1. 2. Fine

Cdim C

# ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY

33.

Rock-a-bye your ba-by with a Dix-ie mel-o-

dy; When you croon, croon a tune, - from the heart - of

Dix- ie. Just hang my cra-dle, Mam-my mine, -

Right on that Mas-on Dix-on Line - And swing it

from Vir-gin-ia, to Ten-nes-sie with all the love that's in - yer.

"Weep no more my la-dy," sing that song a-gain for

me; And "Old Black Joe," - just as the - you had - me on your

knee; A mil-lion ba-by kiss-es I'll de-liv- er,

The min-ute that you sing the "Swan-ee Riv- er," Rock-a-bye your

rock-a-bye ba- by with a Dix- ie mel-o- dy.

Valse moderato

## School Days

School - days, school - days, dear old gold - en rule - days

Read-in' and 'rit - in' and 'rith - me - tic, Taught to the tune of a hick - 'ry

stick, You were my queen in cal - i - co, I was your

bash - ful bare - foot beau, And you wrote on my slate,

love you, Joe; When we were a coup-le of kids.

## SMILES

Moderato

There are smiles that make us hap - py, there are  
 smiles that make us blue; There are smiles that  
 steal a - way the tear - drops as the sun - beams steal a - way the  
 dew; There are smiles that have a ten - der mean - ing that the  
 eyes of love a - lone may see, and the smilee that  
 fill my life with sun - shine are the smiles that you give to me.

## SMILE, SMILE, SMILE!

Tempo di Marcia

Pack up your trou - bles in your old kit - bag, And  
 smile, smile, smile, While You've a lu - ci - far to  
 light your fag, Smile, boys, that's the style.  
 What's the use of wor - ry - ing? It nev - er  
 was worth while, so Pack up your trou - bles in your  
 old kit - bag, And smile, smile, smile.

## SWEET ADELINE

Andante (Slowly, with expression)

In the eve - ning when I sit a - lone a - dream - ing Of days gone  
 pic - ture that in fan - cy oft ap - pear - ing Brings back the  
 by, love, to me so dear, There's a near; It is then I wonder where you are, my  
 time, love, when you were  
 dar - ling, And if your heart to me is still the same, for the sighing wind and night in - sole a -  
 sing - ing Are breath - ing on - ly your own sweet name.  
 Sweet A - del - ine, My A - del - ine, At night, dear heart, For you I pine; In all my  
 dreams Your fair face beams, You're the flower of my heart Sweet A - del - ine.

SWEET ROSIE O'GRADY (M. Nugent)

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SWEET ROSIE O'GRADY (M. Nugent)

Valse

Sweet Ro- sie O' Gra- dy, My

dear lit- tle Rose, She's my stead- y la-

dy, Most ev- 'ry- one knows, And

when we are mar- ried, How hap- py we'll

be; I love sweet Ro- sie O' Gra-

dy, And Ro- sie O' Gra- dy loves me.

TAKE ME BACK TO NEW YORK TOWN (H. Von Tilzer)

Take me back to New York town, New York  
town, New York town, There's where I long to be, —  
— With the friends so dear to me, — Con-ey  
Is-land down the bay, And the lights of  
old Broad-way, Her-ald Square I don't care an-y  
where New-York town, takes me there. —

TA-RA-RA BOOM-DER-E (H.J.Sayers)

**Brightly**

Musical score for the song "Ta-ra-ra Boom-dee-ey". The score is written on five staves, each with a treble clef and a key signature of one flat (Bb). The tempo is marked "Allegretto". The lyrics are "Ta-ra-ra Boom-dee-ey". The score includes the following chords: Eb (E-flat major) and Bb7 (B-flat dominant seventh). The melody is a simple, rhythmic tune. The lyrics are written below the notes.

Eb  
 Ta-ra-ra Boom-dee-ey  
 Bb7  
 Boom-dee-ey Ta-ra-ra Boom-dee-ey  
 Eb  
 Ta-ra-ra Boom-dee-ey Ta-ra-ra  
 Bb7  
 Boom-dee-ey Ta-ra-ra Boom-dee-ey  
 Eb  
 Ta-ra-ra Boom-dee-ey Ta-ra-ra Boom-dee-ey

## That Old Gang of Mine

Slowly

G♭ but I'd give the world to see THAT OLD GANG OF  
 MINE I can't for- get that old quar- tette that  
 sang "Sweet Ad- o- line" Good- by for-  
 ev- er old fel- lows and gals, Good- bye for- ev- er old  
 sweet- hearts and pals (God bless them) Gee but I'd give the  
 world to see THAT OLD GANG OF MINE.

## TRAIL OF THE LONESOME PINE, THE (H. Carroll) Moderato

In the Blue Ridge Moun- tains of Vir- gin- ia, On the trail of the lone- some  
 pine In the pale moon- shine our hearts en- twine, Where she car- ted her name and  
 I car- ved mine Oh! June, Like the moun- tains I'm blue Like the  
 pine I am lone- some for you, In the Blue Ridge Moun- tains of Vir-  
 gin ia On the trail of the lone- some pine.

## WAITING FOR THE ROBERT E. LEE - (Gilbert-Mair)

Watch them shuff- lin' a- long See them shuff-  
 lin' a- long Go take your best gal real pal, Go  
 down to the lev- ee I said to the lev- ee and  
 Join that shuff- lin' throug Hear that shuff-  
 sic and song It's sim- ply great, mate,  
 Wait- in' on the lev- ee, Wait- in' for the Rob- ert E. Lee.



# Moderato Wait Till The Sun Shines Nellie

Wait 'till the sun - shines Nel - lie, When the clouds go  
drift - ing by, We will be hap - py Nel - lie, Don't  
you sigh; Down lov - er's lane well  
wan - der Sweet - heart you and I; Wait  
'till the sun shines Nel - lie, Bye and bye.

## Wedding Bells

Not a soul down on the cor - ner, That's a pret - ty oer - tain sign, That  
All the boys are sing - ing love songs, They for - got "Sweet A - de - line" Those  
wed - ding bells are break - ing up — that old gang of mine. old gang of mine.  
There goes Jack, there goes Jim, Down to lov - er's lane, Now and then we  
meet a - gain, But they don't seem the same. Gee I get a - lone some feel - ing, When I  
hear the church bells chime, Those wed - ding bells are break - ing up — that old gang of mine.

## WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR 'Incin. Blonde

So, what do you want to { make those eyes at me, for, When they  
fool a - round with me for?  
don't mean what they say? They make me glad, — They make me sad, — They  
make me want a lot of things I've nev - er had. You lead me on, and then you run a -  
way, But, nev - er mind, I'll get you a - lone some night and then you'll  
sure - ly find, You're flirt - ing with dy - na - mite, So what do you  
want to make those eyes at me for, When they don't mean what they say?

# 339 WHEN YOU'RE A LONG, LONG WAY FROM HOME.-(Meyer-Lewis)

WHEN YOU'RE A LONG, LONG WAY FROM HOME, It makes you feel like you're a-  
 lone. It's hard to find a pal that's true, That you can  
 tell your troubles to. And when you send a let-ter home, Your moth-er's  
 voice rings in your ears. And then you cross the T's with kiss-es,  
 What a strange world this is, Then you dot the I's with tears. You miss the  
 love you've al-ways known. WHEN YOU'RE A LONG, LONG WAY FROM HOME.

## When Your Old Wedding

Valse moderato

When your old wed-ding ring was new, and each dream that we  
 dreamed came true, I re-mem-ber with pride how we stood side by  
 side, what a beau-ti-ful pic-ture you made as my bride, E-ven tho' sil-ver  
 crowns your hair, I can still see those gold ring-lets there, Love's old  
 flame is the same as the day I changed your name, When your old wed-ding ring was new.

## When You Wore A Tulip

Tempo di marcia

When you wore a tul-ip, a sweet yel-low tul-ip, and I wore a  
 big red rose, When you ca-ressed me, 'twas then Heav-en blessed me, what a 'bles-sing,  
 no one knows. You made life cheer-ier, when you called me dear-ie, 'twas  
 down where the blue grass grows. Your lips were sweet-er then  
 jul-ep, when you wore that tul-ip and I wore a big red rose.

# WILL YOU LOVE ME IN DECEMBER? - (K. R. Ball)

340

Ab Db Ab Eb7 Ab Db F7 Eb Eb7

Will you love me in De-cem-bar as you do in May, Will you

Eb7 Eb+ Ab

love me in the good old fash-ioned way? When my

Ab7 Db C F7

hair has all turned gray, Will you kiss me then, and say, That you

Ebm Ab Edim Fa Eb7 Eb7 Ab

love me in De-cem-bar as you do in May?

## Yes Sir, That's My Baby

Moderato

Eb Edim Bb7

Yes, Sir, That's my Ba-by, No, Sir, Don't mean "May be" Yes, Sir,

Yes, ma'am, we've de-cid-ed No, ma'am, we won't hide it, Yes, ma'am

Fo Bb7 Eb 1. B7 Bb7 Eb Bb7 Ab

That's my Ba-by now. By the way, By the way.

you're in-vit-ed now.

Cm7 F7 Bb7 Eb

When we reach the preach-er I'll say, Yes, Sir,

Edim Bb7 Fo Bb7 Eb

That's my Ba-by, No, Sir, don't mean "May-be" Yes, Sir, That's my Ba-by now.

## YES! WE HAVE NO BANANAS (Silver-Coin)

Fox Trot

C F C G7 C B7

YES! We have no ba-na-nas We have no ba

C7 C F Fa

na-nas to-day We've string beans and HOW-lions, the-

C B7 E

BAH-gee and scal-lions And all kinds of fruit and say

G7 C F C C#7 C7 F

We have an old-fash-ioned to-MAH-to Long

G7 C F C G7

Is-land po-TAH-to But YES! we have no ba-

A7 D7 G7 C

We have no ba-na-nas to-day.

## Deep In The Heart Of Texas

**Bright**

The stars at night are big and bright' DEEP IN THE HEART OF

TEX-AS The prairie sky is wide and high, DEEP IN THE

HEART OF TEX-AS The sage in bloom is like per-fume,

DEEP IN THE HEART OF TEX-AS Re-minds me of the

one I love, DEEP IN THE HEART OF TEX-AS

**Slowly**

**Don't Fence Me In**

Oh, give me land, lots of land un-der star-ry skies a-bove

don't fence me in Let me ride thru the wide o-pen

coun-try that I love, Don't fence me in. Let me be by my-self in the

eve-ning breeze Lis-ten to the mur-mur of the cot-ton-wood trees.

Send me off for-ev-er but I ask you, please, don't fence me in.

Just turn me loose, Let me strad-dle my old sad-dle un-der-neath the wes-tern

skies. On my cay-use, let me wan-der o-ver yon-der till I see the moun-tains

rise. I want to ride to the ridge where the west com-menc-es

Gaze at the moon till I lose my sen-ses Can't look at hob-bles and I

can't stand fen-ces. Don't fence me in.

# GOOFUS - (King-Harold)

Tempo di Ruba

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**GOOFUS** - (King-Harold)

Tempo di Ruba

I was born on a farm out in I-o-way, A  
 Got a job but I just could-n't keep it long, The  
 flam-ing youth who was bound that he'd fly a-way, I packed my grip and I  
 lead-er said that I played all the mus-ic wrong, So I stepped out with an  
 grabbed my sax-o-phone. Can't read notes, but I play an-y-thing by ear, I  
 out-fit of my own. Got to- geth-er a new kind of or-ches-tree, And  
 made up tunes on the sounds that I used to hear. # When  
 we all played just the same goo- fus har- mon-y, And  
 I'd start to play folks used to say, \*Sounds a lit-tle Goo-fus to me!  
 I must ad-mit we made a hit, Goo- fus has been luck-y for me!

## I'M AN OLD COWHAND - (J. Mercer) "Rhythm On The Range"

I'm an old Cow-hand from the Ri-o Grande  
 But my legs ain't bowed and my cheeks ain't tanned, I'm a  
 cow-boy who nev-er saw a cow, Nev-er roped a steer 'cause I  
 don't know how, And I sho' ain't fix-in' to start in now.  
 Yip- py- I- O- Ki- Ay, Yip- py- I- O- Ki- Ay.

(3 more choruses)

## I'M THINKING TONIGHT OF MY BLUE EYES - (A. P. Carter)

I would be bet-ter for us both had we nev-er In this  
 wide and wick-ed world ev-er met; For the pleas-ures that we've both seen to-  
 geth-er I am sure love I'll nev-er for- get.  
 Oh I'M THINK-ING, TO- NIGHT, OF MY BLUE EYES Who is  
 sail- ing far o- ver the sea. Oh I'M THINK- ING, TO- NIGHT OF MY  
 BLUE EYES. And I won- der he thinks of me.

## SAN ANTONIO ROSE

Brightly  
Eb

Deep with- in my heart lies a mel- o-  
Where in dream I live with a mem- o-

1. A song of old San An- tone stars all a-  
Be- neath the

2. It was there I found be- side the Al- a-  
no, En- chant- ment strange as the blue up a-  
bove A moon- lit pass that on- ly she would  
know, Still hears my brok- en song of love.

## THERE ARE SUCH THINGS

A heart that's true. THERE ARE SUCH THINGS: A dream for two.

THERE ARE SUCH THINGS: Some- one to whis- per "Dar- ling, you're my guid- ing star!"  
Not car- ing what you own but just what you are. A peace- ful  
sky. THERE ARE SUCH THINGS, A rain- bow high Where  
heav- en sing: So have a lit- tle faith and trust in what to- mor- row  
brings, You'll reach a star be- cause THERE ARE SUCH THINGS.

## SIOUX CITY SUE

Moderato

I drove a herd of cat- tle down From old Ne- bras- ka way. That's  
I met a girl in I- o- way. Her eyes were big and blue. I

1. how I come to be in The state of I- o- way.  
asked her what her name was. She said "SIOUX

CHORUS  
CIT- Y SUE. SIOUX CIT- Y SUE, SIOUX CIT- Y SUE

2. Your hair is red, your eyes are blue, I'd swap my horse and  
dog for you. SIOUX CIT- Y SUE, SIOUX CIT- Y SUE, There  
ain't no gal as true As my sweet SIOUX CIT- Y SUE

# TAKE ME BACK TO MY BOOTS AND SADDLE (Samuels-Whitcup-etc)

344

*Moderato*

Take me back to my Boots And Sad-dle Ooh-oo-  
ram-ble a - long the prair-ie Ooh-oo-

ooh, ooh - ooh- ooh, Ooh- ooh- ooh, Let me see that gen'-ral  
ooh, Ooh - ooh- ooh, Ooh- ooh- ooh, Rop - in' steers on old "Bar

store, Let me ride that range once more, Give me my Boots and Sad-dle  
X, With my bud-dies, Slim and Tex, Give me my Boots And Sad-dle.

1. Let me Got a hank-er-in' to be with a ban - jo on my knee

strummin' a pret-ty west - ern tune. There's a gal in Cher- o-kee and she's

wait-in' there for me, wait-in' be-neath a Tex - as moon, so take me

back to my Boots And Sad- dle, Ooh- ooh- ooh, Ooh- ooh

ooh, ooh - ooh- coh. Let me greet each blaz- in' morn, on the

ranch where I was born, Give me my Boots And Sad- dle

Ooh- ooh- coh, ooh- coh- ooh, ooh- ooh- ooh

## TUMBLING TUMBLEWEEDS

(B. Nolan)

*Slowly*

See them tum- bling down, Pledg- ing their love to the ground,  
Cares of the past are be- hind, No- where to go, but I'll find

Lone- ly but free I'll be found, Drift- ing a- long with the tum- bling  
Just where the trail will wind,

tum- ble-weeds. tum- ble-weeds, I know when night has

gone that a new world's born at dawn, I'll keep roll- ing a-

long, Deep in my heart is a song, Here on the range I be-

long, Drift- ing a- long with the tum- bling tum- ble-weeds.

Wa - gon Wheels, Wa - gon Wheels Keep on a -  
 turn - in', Wa - gon Wheels Roll a - long  
 Sing your song Car - ry me o - ver the hill. —  
 — Go 'long, mule, — there's a steam - er at the land - in'  
 wait - in' for this bot - tom to load Go 'long, mule, — The  
 Boss is un - der - stand - in' There's a pasture at the end of each road  
 Wa - gon Wheels, Wa - gon Wheels, Keep on a -  
 turn - in', Wa - gon Wheels, Roll a - long,  
 Sing your song Wa - gon Wheels, car - ry me ho - o -  
 o - ome Wa - gon Wheels, car - ry me home. —

## YOU ARE MY SUNSHINE

Moderato  
 You Are My Sun - shine — my on - ly sun - shine — you make me  
 hap - py — when skies are gray — You'll nev - er know dear —  
 — how much I love you — Please don't take my sun - shine a way. —



BEER BARREL POLKA

BEER BARREL POLKA

Fast 4/4 - 2/4

F Fdim F B<sup>b</sup> F

Roll out the bar-rel \_\_\_\_\_ We'll have a bar-rel of

C7 C7

fun \_\_\_\_\_ Roll out the bar-rel \_\_\_\_\_

C7 F F Fdim

We've got the blues on the run \_\_\_\_\_ Zing! Boom! Ta-

F F7, B<sup>b</sup> Gm Gm7

rar-rel \_\_\_\_\_ Ring out a song of good cheer \_\_\_\_\_ Now's the time to

E7 F Fdim F G7 C7 F Gm7/C7 F

roll the bar-rel \_\_\_\_\_ For the gang's all here. \_\_\_\_\_

HELEN POLKA

GREEN POLKA

Lively

Oh Hel- en, Hel- en, Hel- en, You are such a love-ly  
When I fell i love with  
1.  
miss, How 'bout a lit-tle kiss, for in- stance one like this? (kiss)  
2.  
you, what else was I to  
do? You made all my dreams come true. Oh, how I love to  
dance I love to dance with my Hel- en.  
She's cute and gay, nice in ev-'ry way.  
With her my heart will al- ways stay.

# PENNSYLVANIA POLKA

**PENNSYLVANIA POLKA**  
Bright Polka

The image shows a musical score for a song titled "PENN-SYLVANIA POLKA" with the subtitle "Bright Polka". The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single line. The lyrics are written below the notes. The score includes various musical notations such as chords (F, F#m7, C7, F#m, Eb, Bb, F#m, C7, F), dynamics (F, F#m7, C7, F#m, Eb, Bb, F#m, C7, F), and articulation (accents, slurs). The lyrics are: "Strike up the mu-sic, the band has be-gun The Penn-syl - va - nia Pol - ka Pick out your part - ner and join in the fun The Penn-syl - va - nia Pol - ka It start-ed in Scranton, it's now Num - ber One It's bound to en - ter - tain ya Ev - 'ry - bo - dy has a ma - nia To do the Pol - ka from Penn - syl - va - nia".

Strike up the mu-sic, the band has be-gun The Penn-syl  
- va - nia Pol - ka Pick out your part - ner and  
join in the fun The Penn-syl - va - nia Pol - ka It  
start-ed in Scranton, it's now Num - ber One It's bound to  
en - ter - tain ya Ev - 'ry - bo - dy has a ma - nia  
To do the Pol - ka from Penn - syl - va - nia

**B 4 7** STRIP POLKA

Bright Polka Tempo  
Bb

There's a bur-lesque the- a- tre where the gang loves to  
go, To see Queen- ie the cut- ie of the bur- lesque show,  
And the thrill of the eve-ning is when out Queen- ie  
skips, And the band plays the Pol- ka while she strips! "Take it  
off," "Take it off" Cries a voice from the rear, "Take it  
off," "Take it off," Soon it's all you can hear, But she's  
al- ways a la- dy ev- en in pan- to- mime, So she  
stops! And al- ways just in time. Queen- ie, Queen of the  
all, Queen- ie, Some- day you'll fall, Some- day  
church-bells will chime, In STRIP POL- KA time.

**YOU YOU YOU POLKA (You Are The One In My Heart)**

YOU YOU YOU are my one love, You're  
the one in my heart. There'll be  
no one but you love, Prom-ise me we'll nev- er part.  
You You You You You are the  
one in my heart. YOU YOU  
YOU YOU You are the one in my heart.

# TOO FAT POLKA (MacLean-Richardson)

Bright Polka Tempo

Oh! I don't want her, you can have her, she's too fat for me

She's too fat for me She's too fat for me I don't want her,

you can have her, { please do that for me } She's too fat, she's too fat

She's too fat for me, I get diz-zy, I get num-bo

1. When I'm dan-cing With my Jum- Jum- Jum- bo me.  
Can she prance up a hill? No! No! No! No!

No! Can she dance a qua- drille? No! No!

No! No! No! Does she fit in my coupe?

By her- self she's a group Could she pos-

- si- bly Sit up- on my knee? No! No! No!

## FRENCH SONGS

### BEYOND THE SEA

(C. Trenet) "La Mer"

Moderato

Some-where be-yond the sea, Some-where wait-ing for me, my lov-er  
(He's there watching for me, If I could

stands on gold-en sands and watch-es the ships that go sail- ing.  
fly like birds on high, then straight to his arms I'd go

sail-ing. It's far be-yond a star, it's near be-yond the moon,

I know be-yond a doubt, my heart will lead me there soon... We'll

meet be-yond the shore, we'll kiss just as be- fore, Hap- py we'll

be be-yond the sea and nev- er a- gain I'll go sail- ing.

## JE VOUS AIME

(S. Coslow) "Copacabana"

Moderato

Je vous aime, ma chérie Je vous adore. — Will I  
 hear those love-ly words no more? Je vous aime ma ché-  
 rière, Je vous adore, — Can't we sing as we sang be-fore?  
 In her eyes was a prom-ise so ten-der While her  
 lips sang a song of sur-ren-der, — That will live in my  
 heart for-ev-er more. — Je vous aime, ma ché- rière Je vous a- dore!

## L'AMOUR-TOUJOURS-L'AMOUR (R. Friml) Andantino quasi allegretto

L'a-mour\_ tou- jours\_ l'a-mour\_ Love, now at last you've  
 found me, — Hold me and fold me al- way, —  
 Thrill me and fill all my day, And weave your spell a- round me!  
 L'a-mour\_ tou- jours\_ l'a-mour! Sing to me love's old, old sto-ry —  
 Yearn- ing, — burn- ing — glo- ry, — L'a-mour\_ tou- jours\_ l'a-mour!

## MADELON

(C. Robert)

Marziale

O Ma- de lon you are the on- ly one —  
 lon she takes it all in fun —  
 O Ma- de- lon "for you we'll car- ry be on —  
 She laughs and says "You see it can't be done —  
 It's so long like since but we have seen a Miss —  
 I would like how can I con- sent —  
 Won't you give us just a kiss — But Ma- de-  
 When I'm true to the whole reg- i- ment. —

# MAM' SELLE

## (RAZORS EDGE)

Moderately Slow

A small ca- fe, Mam'selle — our ren- dez- vous, Mam'selle —  
The vi- o- lins were warm and sweet — and so were you, Mam'selle —  
And as the night danced by — A kiss be- came a sigh — Your love- ly  
eyes seemed to spark- le just like wine does No heart ev- er yearned the way that  
mine does for you — And yet I know too well — Some day you'll say goodbye —  
Then vi- o- lins will cry And so will I, Mam- 'selle.

## (M. Yvain)

### MY MAN

Moderato de Schottisch espagnole

It's cost me a lot, but there's one thing that I've got It's  
He's not much for looks, and no he- ro out of books is  
my man Cold and wet, tired you bet. but all  
Two or three girls has he that he  
that I soon for- get With my man  
likes as well as me, But I  
love him! I don't know why I should, He is- n't good,  
He is- n't true, He beats me too, What can I do?  
Oh, my man I love him so, he'll nev- er  
know, All my life is just de- spair, but I don't  
care When he takes me in his arms the world is bright, all  
right. What's the diff- erence if I say I'll go a-  
way, When I know I'll come back on my knees some day? For what- ev- er my man  
is I am his for- ev- er more!

## MIMI (R. Rodgers)

## "Love Me Tonight"

MODERATO

Mi-mi, You fun-ny lit-tle good for noth-ing Mi-mi,  
 Am I the guy? Mi-mi, You sun-ny lit-tle  
 hon-ey of a Mi-mi, I'm aim-ing high! Mi-mi,  
 You've got me sad and dream-y, You could free me,  
 If you'd see me, Mi-mi, You know I'd like to  
 have a lit-tle son of a Mi-mi bye and bye.

## PARLEZ MOI D'AMOUR

## (J. Lenoir)

Tempo di Valse moderato

Speak to me of love and say what I'm  
 long-ing to hear, Ten-dar words of  
 love re-peat them a-gain I im-plore you,  
 Speak to me of love and whis-per these words to me,  
 "Dear, I a-dore you!"

## THERE'S DANGER IN YOUR EYES, CHERIE-"Puttin' On The Ritz"

There's dan-ger in your eyes Cher-ie But I don't care  
 charms Cher-ie But oh the bliss  
 I'd give up par-a-dise Cher-ie Your love to share Your kiss-es  
 to ling-er in your arms and  
 taste like wine, and when your lips meet mine I know that  
 any sin with you would be di-vine kiss and kiss  
 Just tell me when and where we'll have our love af-fair  
 There's dan-ger in your eyes for me Cher-ie But I don't care.

# YOU'RE TOO DANGEROUS, CHERIE

Slowly

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Musical notation for the song 'YOU'RE TOO DANGEROUS, CHERIE'. The melody is written on a single staff with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Slowly'. The lyrics are: 'You're too dan-ger-ous, Che-rie, too dan-ger-ous for me, I know I can't re-sist you. You're too beau-ti-ful, Che-rie, what will be-come of me, will I re-gret I kissed you. You're too glam-or-ous, Che-rie, so am-or-ous Che-rie so thril-ling in my arms. I know it's fool-ish to love you so much But I for-get to be smart when you touch me, My heart tells me to be-ware, You're dan-ger-ous Che-rie, but I don't care.' Chords are indicated by letters above the staff: C, G7, Dm, C, G7, C, Fm, Cdim, Dm, G7, C, G7.

# GOLDEN EARRINGS - (V. Young) "Golden Earrings"

Musical notation for the song 'GOLDEN EARRINGS' by V. Young. The melody is written on a single staff with a treble clef and a key signature of one flat (Bb). The tempo is not explicitly marked. The lyrics are: 'There's a sto-ry the gyp-sys know is true That old love sto-ry that's known to ver-y few But when your love wears gold-en ear-rings he be-ongs to you. An if you wear these gold-en ear-rings love will come to you By the burn-ing fire they will glow with ev-'ry coal You will hear de-sire whis-per low in-side your soul So be my gyp-sy, make love your guid-ing light And let this pair of gold-en ear-rings cast their spell to-night.' Chords are indicated by letters above the staff: Cm, Adim, G7, Cm7, D7, G7, Fm, Cm, G7, 1. Cm, 2. Cm, F, Bb7, Eb, Ab7, F7, Fm, G7, Cm, Adim, G7, Cm7, D7, G7, Fm, Cm, G7, Cm.

# GYPSY LOVE SONG (Herbert) "Fortune Teller"

Molto tranquillo

Musical notation for the song 'GYPSY LOVE SONG' by Herbert. The melody is written on a single staff with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Molto tranquillo'. The lyrics are: 'Slum-ber on, my lit-tle gyp-sy sweet-heart, Dream of the field and the grove, Can you hear me, hear me in that dream-land, Where your fan-cies rove? Slum-ber on, my lit-tle gyp-sy sweet-heart, Wild lit-tle wood-land dove, Can you hear the song that tells you All my heart's true love?' Chords are indicated by letters above the staff: Bb, Eb, Bb, Bb, Eb, Bb, C7, F7, Bb, Eb, Bb, D7, G7, C, F7, Bb, Eb, Bb, F#7, Bb, F7, Bb.

## PLAY, FIDDLE, PLAY (Deutsch-Altman)

Valse moderato

Play fiddle, play, Sing my loved one a melody, rhapsody,  
Sing to my love, While the stars swing above; strings of her  
heart The camp-fires are gleaming, As red as the  
Sun, And my heart keeps dreaming, Just dreaming of  
one; So softly croon, While the moon weaves our two hearts in  
harmony; Play fiddle, Play, to my love.

## PLAY GYPSIES — DANCE GYPSIES — (E. Kalman) "Countess Maritza"

"Play, gypsies! Dance, gypsies! Play while you may! We're gypsies  
One and all, I say. And through our youth's May-time, Love's play-time  
Hearts ever gay, We only live for just one day. The will-o-  
wisp of pleasure guides, All the future hides. Love the on-ly  
law o-bey-ing, Youth, a gyp-sy, goes a-straying. Play, gyp-sies. Dance, gyp-sies!  
Play while you may. We're gyp-sies One and all, I say."

## PLAY TO ME, GYPSY

(K. Vacek)

Slowly

Oh! PLAY TO ME, GIP-SY, The moon's high above,  
Oh, Sing to me, gip-sy, And when you are gone,  
Oh! Play me your se-re-nade, The song I love,  
Your song will be haunt-ing me, And king-ring  
Be-side your ca-ra-van, The camp-fire's bright,  
I'll be a vag-a-bond just for to-night.  
Oh! Play To Me, GIP-SY, The moon's high above,  
Oh! Play me your se-re-nade, The song I love.





DRIFTING AND DREAMING - (Van Alstyne-Schmidt) *Moderato*

Drift- ing and dream- ing, While shad- ows  
fall. \_\_\_\_\_ Soft- ly at twi- light, I  
hear you call. \_\_\_\_\_ Love's old sweet sto-  
ry, told with your eyes \_\_\_\_\_ Drift-  
ing and dream- ing, Sweet Par- a- dise. \_\_\_\_\_

KA-LU-A (J. Kern) "Good Morning, Dearie" *Moderato*

When it's } moon- light in Ka- lu- a, \_\_\_\_\_ { Night like  
It was } \_\_\_\_\_ { When your  
this is \_\_\_\_\_ di- vine: \_\_\_\_\_ Al- though the  
kiss- es \_\_\_\_\_ net mine: \_\_\_\_\_  
rose and jas- mine bloom as fair, \_\_\_\_\_ And love is  
call- ing through the scant- ed air, \_\_\_\_\_ ev'-ry-where: \_\_\_\_\_ It is lone- ly in Ka-  
lu- a, \_\_\_\_\_ Be- cause you are \_\_\_\_\_ not there. \_\_\_\_\_

## MOON OF MANAKOORA, THE (A. Newman) "The Hurricane"

THE MOON OF MAN- A- KOO- RA { filled \_\_\_\_\_ the  
\_\_\_\_\_ soon \_\_\_\_\_ will  
night, With mag- ic Pol- y- ne- sian  
rise, a gain A- bove the is- land  
charms, \_\_\_\_\_ The MOON OF MAN- A- KOO- RA  
shore \_\_\_\_\_ Then I'll be- hold it in your  
came \_\_\_\_\_ in sight, And brought you to my  
dusk- y eyes And you'll be in my  
em- ger arms. \_\_\_\_\_ The arms once more. \_\_\_\_\_

# Red Sails In The Sunset

Slow

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RED SAILS IN THE SUN-SET 'Way Out on the sea Oh car-ry my  
He sailed at the dawn-ing All day I've been blue RED SAILS IN THE

loved one Home safe-ly to me you. Swift wings you must bor- row  
SUN-SET I'm trust-ing in

Make straight for the shore We mar-ry to-mor-row And he goes sailing no  
more RED SAILS IN THE SUN-SET 'Way out on the sea

Oh car-ry my loved one Home safe-ly to me.

## SONG OF OLD HAWAII, A - (Beecher-Noble) Moderately

There's the per-fume of a mil-lion flow-ers  
There's a rain-bow fol-low-ing the show-ers

Cling-ing to the heart of old Ha-wai-i  
Bring-ing me a part of old

Ha-wai-i There's a sil-ver moon, A sym-pho-ny of  
stars, There's a hu-la tune, And the hum of soft gui-  
tars, There's the trade-wind sigh-ing in the heav-ens

Sing-ing me A Song Of Old Ha-wai-i..

## SONG OF THE ISLANDS (Na Lei O Hawaii) (C.King)

Ha-wai-i-isles of beau-ty Where skies are  
val-leys with their rain-bows Your moun-tains

blue and love is true Where bal-m-y airs and gold-en  
ean, the a-zure sea. Your fra-grant flowers en-chant-ing

moon-light Ca-ress the wav-ing palms of Ho-no-  
mu-sic U-nite and sing a-lo-ha oe to

lu-lu. Your me.

## SOUTH SEA ISLAND MAGIC (A. I. Long)

Slowly with feeling

Gdim Gm Cdim C7 F Am Dm Fdim

SOUTH SEA IS- LAND MAG-IC is made of the light from the stars,  
 breezes from the mountains and music from native gui- tars. lin- ger and dream by the  
 I'm con- tent for ev- er to sea? dim

sea. Do you re- call our meet- ing at a camp- fire that blessed near the  
 e- cam? A sin- gle word of greet- ing was the start of an end- less de-  
 vo- tion. Moon- light, fire- light, starlight and songs that are old but still new;  
 SOUTH SEA IS- LAND MAG-IC has brought me the mag- ic of you!

## SWEET HAWAIIAN MOONLIGHT (F. H. Klickmann)

Dreamy Waltz

C G7 C C7 F

Sweet Ha - wai- ian moon- light fair Guard my  
 dear one sleep- ing there, Mem- o - ries lend her love dreams so  
 ten- der, Whis- per soft the mes- sage I send her. Ah!  
 kiss her, dream- ing mid the flow'rs, Shin- ing  
 from a - bove, Bring her back those  
 gold- en hours, Won- d'rous moon of love.

## SWEET LEILANI

(Owens)

Slowly

C7 F F7 Eb Bbm F Fm C9

SWEET LEI - LA - NI Heav- en- ly Flow- er, Na- ture fashioned robes kissed with  
 dew, And then she placed them in a bow - er,  
 It was the start of you; SWEET LEI - LA - NI Heav- en- ly  
 Flow- er, I dreamt of par- a - dise for two.  
 You are my par- a - dise com- plet- ed, You are my dream come true.

Moderato

## To You Sweetheart, Aloha

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TO YOU, SWEET-HEART, A - LO - HA, — A - lo - ha from the  
 bot-tom of my heart; — Keep the smile on your lips, Brush the tear from your eye,  
 One more A - LO - HA, then it's time for good-bye; TO YOU SWEET-HEART A - LO - HA. —  
 — In dreams I'll be with you, dear, to - night — And I'll pray for that day  
 When we two will meet a - gain, Un-till then sweet-heart a - lo - ha. —

## YAACA HULA HICKEY DULA

(Goetz-Young-Wendling)

I'm com-ing back to you, my Hu-la  
 Lou, Be-side the sea — at Wai-ki-ki, — You'll  
 play for me. — And once a- gain you'll  
 sway, my heart your way, With your  
 ya-ka hu- la hick-ey du- la tune. —

## IRISH SONGS

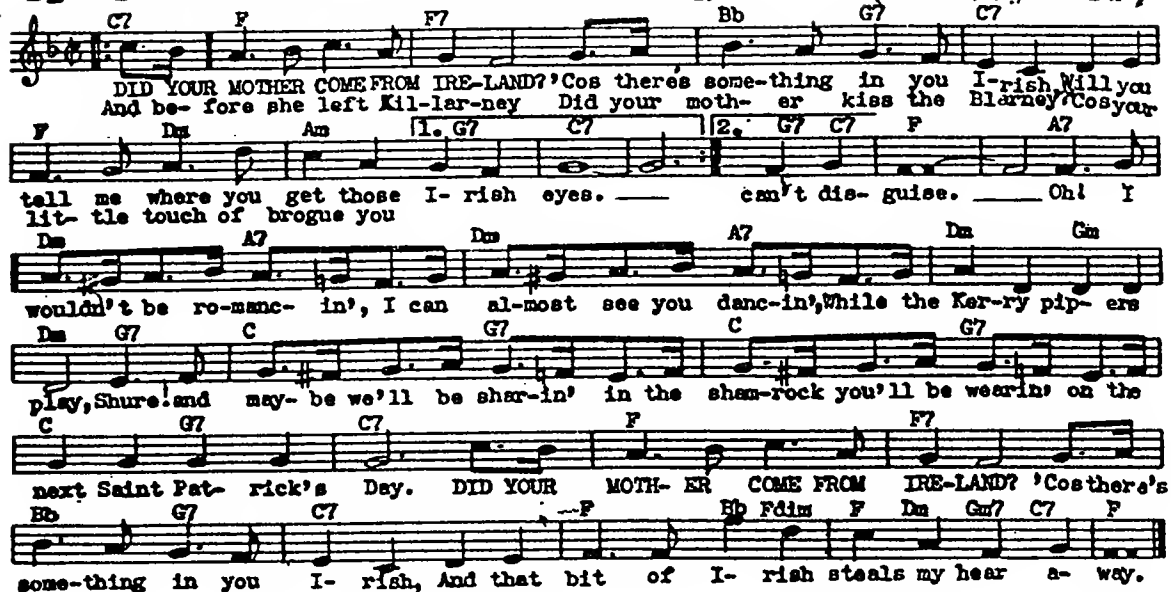
## A LITTLE BIT OF HEAVEN - (E.R. Ball)

(HOW IRELAND GOT ITS NAME)

Moderately, with expression

Shure, a lit-tle bit of Heav-en fell from out the sky one day, And  
 nes-tled on the ocean in a spot so far a- way; And when the angels found it, Share it  
 looked so sweet and fair, They said, Suppose we leave it, for it looks so peaceful there! So they  
 sprinkled it with star dust just to make the sham-rocks grow; 'Tis the  
 on-ly place you'll find them, no mat-ter where you go; Then they dotted it with sil-ver To  
 make its lakes so grand, And when they had it fin-ished shure they called it Ire-land.

## DID YOUR MOTHER COME FROM IRELAND (Kennedy-Carr)



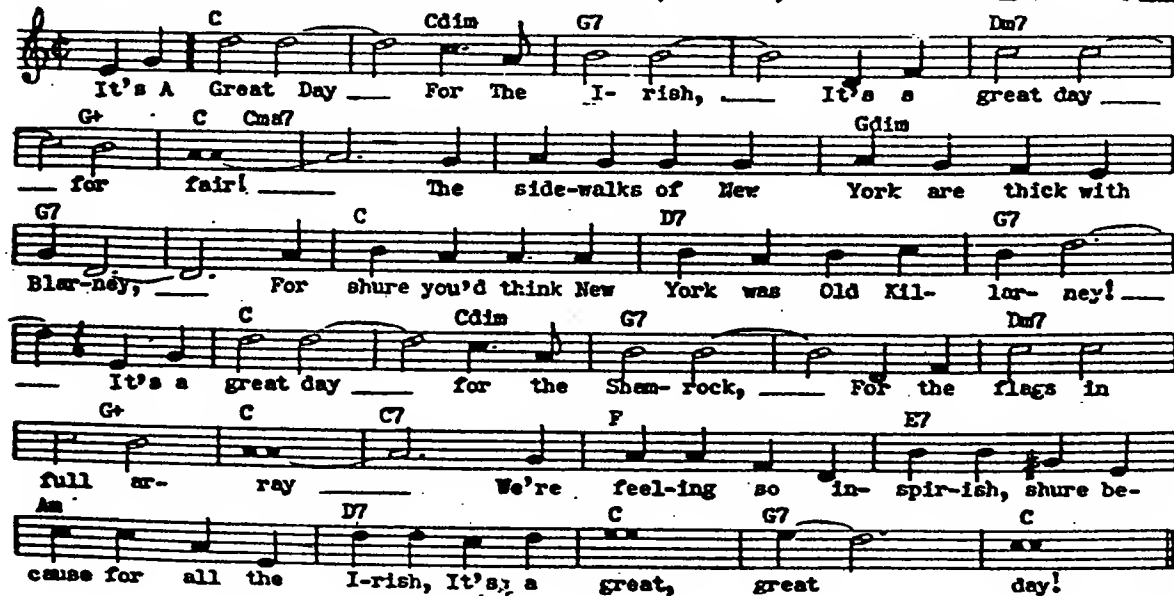
DID YOUR MOTHER COME FROM IRELAND? Cos there's some-thing in you I-rish, Will you And be- fore she left Kil-lar-ney Did your moth- er kiss the Blarney? Cos you tell me where you get those I- rish eyes. — can't dis- guise. — Oh! I lit- tle touch of brogue you wouldn't be ro-manc- in', I can al- most see you danc-in', While the Ker-ry pip- ers play, Shure! and may- be we'll be shar-in' in the sham-rock you'll be wearin' on the next Saint Pat- rick's Day. DID YOUR MOTH- ER COME FROM IRE-LAND? 'Cos there's some-thing in you I- rish, And that bit of I- rish steals my hear a- way.

## IRELAND MUST BE HEAVEN - (McCarthy-Johnson-Fisher)



Ire- land must be Heav- en, for an an- gel came from there, I nev- er knew a liv- ing soul one half as sweet — or — fair, For her eyes are like the star-light, And the white clouds match her hair, Sure — Ire- land must be heav- en, for my moth- er came from there.

## IT'S A GREAT DAY FOR THE IRISH - (Edens) "Little Nellie Kelly"



It's A Great Day For The I- rish, It's a great day for fair! The side-walks of New York are thick with Blar-ney, For shure you'd think New York was Old Kil- lar-ney! It's a great day for the Sham-rock, For the flags in full ar- ray We're feel- ing so in- spir- ish, shure be- cause for all the I-rish, It's a great, great day!

## IT'S THE SAME OLD SHILLELAGH

Moderato

Sure IT'S THE SAME OLD SHIL - LE-LAGH me fa - ther brought from I - re - land And  
div - il a man was proud - er than he as he walked with it in his hand... He'd lead the band on  
Pad - dy's day and twirl it 'round his mitt And div - il a bit we'd laugh at it or  
dad would have a fit Sure with the same old Shil - le - lagh me father could lick a do - zen men As  
fast as they'd get up, be - gor - ry, he'd knock 'em down a - gain And many's the time he used it on me to  
make me un - der - stand The same old Shi - le - lagh me father brought from I - re - land.

## Little Town In The Ould County Down

Andante moderato

In that dear lit - tle town in the ould Coun - ty Down, It will lin - ger way  
down in my heart, Tho' it nev - er was grand, it is my fair - y - land, Just a  
won - der - ful world set a part. Oh, my Ire - land of dreams, you are with me, it  
seems, And I care not for fame, or re - nown, like the black sheep of  
old, I'll come back to the fold, Lit - tle town, in the ould Coun - ty Down.

## Mickey

Moderato

Mick - ey, pret - ty Mick - ey, With your hair of ra - ven hue. In your  
smil - ing so be - guil - ing, There's a bit of Kil - lar - ney, bit of the Blar - ney,  
too. Child - hood in the wild - wood, Like a moun - tain flow'r you grew. Pret - ty  
Mick - ey, pret - ty Mick - ey, Can you blame any one for fall - ing in love with you?

## Mother Machree

Allegretto, ma espressivo

Musical score for "Mother Machree" in G major, 3/4 time. The tempo is "Allegretto, ma espressivo". The score consists of four staves of music with lyrics underneath. Chords are indicated above the notes: G7, C, G7, dim, G7, C, dim, G7, C, F, dim, F, F, C, D7, G7, dim, G7, C, F, E7, C, Am, E7, F, C, Fm, C.

Sure, I love the dear sil-ver that shines in your  
hair, And the brow that's all fur-round And wrin-kled with  
care I kiss the dear fin-gers, so toil-worn for  
me Oh, God bless you, and keep you, Moth-er Ma chree!

## PRETTY KITTY KELLY

Moderately

Musical score for "Pretty Kitty Kelly" in G major, 3/4 time. The tempo is "Moderately". The score consists of six staves of music with lyrics underneath. Chords are indicated above the notes: C, G7, C, G, Am, E7, F, A, Dm, A7, Dm, G7, A7, D7, C, Cdim, G7, C, Cm, A7, D7, G7, C, G7, C, Am, D7, G7, C.


PRET- TY KIT- TY KEL- LY, She's the on- ly  
girl for me, PRET- TY KIT- TY KEL- LY,  
She is all my eyes can see. Shure, there's  
not a col- lectn sweet-cr, In the land where  
shan- rock grows, That my PRET- TY KIT- TY  
KEL- LY. She's my Wild I- rish Rose.

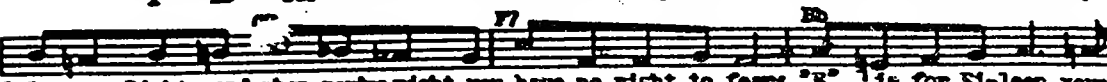
## THAT'S AN IRISH LULLABY


Musical score for "That's an Irish Lullaby" in E-flat major, 3/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes: Eb7, Ab, Eb7, Ab, Eb7, C#7, Eb7, Eb7, Eb7, Eb7, Eb7, Cdim, Eb7, Ab, Eb7, F7, Abm, Eb7.


Too- ra- loo- ra- loo- ral, Too- ra- loo- ra-  
li, Too- ra- loo- ra- loo- ral,  
Hush now, don't you cry. Too- ra- loo- ra- loo- ral,  
Too- ra- loo- ra- li, Too- ra- loo- ra-  
loo- ral, That's an I- rish lul- la- by.

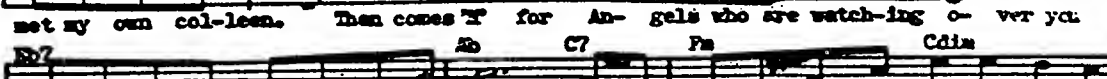


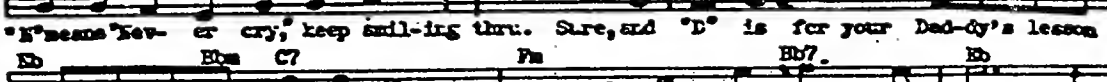

  
 "I" is for the Ir- ish in your ti- ny heart, my dear,


  
 "R" means Right, and when you're right you have no right to fear; "E" is for El-len, your


  
 moth-er's name I mean, And "L" is for the lakes where I first


  
 met my own col-len. Then comes "T" for An- gels who are watch-ing o- ver you


  
 "K" means "Kev- er cry," keep smil-ing thru. Sure, and "D" is for your Dad-dy's lesson


  
 And I pray it will be a bless- ing. That's how I spell I- RE- LAND.

THAT TUMBLE DOWN SHACK IN A TLONE

THAT TUMBLE DOWN SHACK IN ATHLONE

Moderate

The musical score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Moderate'. The melody is composed of eighth and quarter notes. Chord symbols are placed above the staff: C, F#m, C, and G+. The lyrics are: 'Oh! I want to go back to that tum- ble down shack Where the'. The second staff continues the melody with chords C, E7, and F. The lyrics are: 'wild ros- ee bloom 'round the door. — Just to pil- low my head in that'. The third staff has chords C, A7, Dm, D7, and G7. The lyrics are: 'ould trun- dle bed, Just to see my ould moth- er once more. — There's a'. The fourth staff has chords C, F#m, C, and G+. The lyrics are: 'bright gleam- ing light guid- ing me home to- night, Down the'. The fifth staff has chords C, E7, F, D7, G7, and C. The lyrics are: 'long road of white cob- ble stones: — Down the road that leads back to that tum- ble down shack, To that tum- ble down shack in Ath- lone. —'. The score ends with a double bar line and a key signature change to one flat (Bb).

Oh! I want to go back to that tum- ble down shack Where the  
wild ros- ee bloom 'round the door. — Just to pil- low my head in that  
ould trun- dle bed, Just to see my ould moth- er once more. — There's a  
bright gleam- ing light guid- ing me home to- night, Down the  
long road of white cob- ble stones: — Down the road that leads back to that  
tum- ble down shack, To that tum- ble down shack in Ath- lone. —

# 'T WAS ONLY AN IRISHMAN'S DREAM

(R. Cormack)

Sure the sham-rocks were grow-ing on Broad-way, — Ev-'ry  
girl was an I-rish col-leen. — And the town of New York was the  
count-y of Cork, All the build-ings were paint-ed green, — Sure the  
Mas-sar looked just like the Shan-non, — O' how good and how  
rea'-it did seem, — I could hear moth-er sing-in' the sweet  
Shan-on belis ring-in', 'Twas c - ly an I-rish-man's dream.

## When Irish Eyes Are Smiling

Valse moderato espressivo

When I - rish eyes are smi-ling, ——— sure it's like a morn in Spring. —

In the lift of I - rish l aughter, You can hear the an - gels sing. —

When I rish hearts are hap - py, ——— All the world seems bright and gay, —

And when I rish eyes are smi - ling, Sure they steal — Your heart a - way. —

## Andante Where The River Shannon Flows

There's a pret - ty spot in Ire - land I al - ways claim for my land, where the

fair-ies and the blarney will nev - er nev - er die. It's the land of the shillal - ah My heart goes back there daily To the

girl I left be - hind me when we kissed and said good - bye. Where dear old shan - non's flow - ing, where the three leaved shamrock grows, Where my

heart is I am go - ing, To my little I - rish rose. And the mo - ment that I meet her With a

bug and kiss I'll greet her, For there's not a col - leen sweeter, where the Riv - er Shan - non flows.

## PERRY-BOAT SERENADE

Quite Fast

I love to ride the fer - ry where  
While boys and girls are danc - ing While

mu - sic is so mer - ry There's a man who plays a con - cer -  
sweet - hearts are ro - manc - ing

1. G7 ti - na On the moon - lit up - per - deck a - re - na

2. F#m Life is like a mar - di - gras Fu - ni - cu - 21 Fu - ni - cu -

G7 la Hap - py, as we cling to - geth - er hap - py, As we

G7 C sing to - geth - er hap - py. with a Fer - ry - Boat Ser - e - nade.

# I Have But One Heart

Slowly

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Musical score for "I Have But One Heart" in G major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chords are indicated above the notes: G7, C, C-, Dm7, G7, G+, C, G+, C, F, C, G-, Dm7, G7, B7, E-3, A-3, B-3, E-3, D7, G, D-, A-3, D7, G7, C, F, C, G-, Dm7, G7, C.

I HAVE BUT ONE HEART — this heart I bring you — I HAVE BUT ONE HEART — to share with you — I have but one dream — that I can cling to — You are the one dream — I pray comes true — My dar-ling, un-til I saw you — I nev-er felt this way And no-bod-y else be-fore you ev-er has heard me say: You are my one love — my life I live for you: — I HAVE BUT ONE HEART — to give to you.

# ITALIAN STREET SONG

Musical score for "Italian Street Song" in D major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chords are indicated above the notes: D, D, D, A7, Bm, G, B, Em, B, G, F#, Bm, E7, D, Em7, A7, D, Em, B, Em, B, Em, A7, Bm, E7, A7, D.

Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye  
Zing, zing, ziz-ziz, ziz-zy, zing, zing, Man-do-li-nas gay.  
Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, boom aye,  
La, la, la, Ha, ha, ha, Zing, boom aye  
La, la, la, la ha, ha, ha zing, zing aye.

# MERRY-GO-ROUND WALTZ

Bright Waltz Tempo

Musical score for "Merry-Go-Round Waltz" in Bb major, 3/4 time. The score consists of six staves of music with lyrics underneath. Chords are indicated above the notes: Bb, F7, Bb, Bb7, Eb, G7, C-3, Bb, Bb.

Let's mer-ry-go-ride — On the mer-ry-go-mer-ry-go-round — You, you by my side — While the mer-ry-go-mu-sic goes 'round — I have-n't a thing — But you'll know that we're ho-ney-moon bound — When I give you the ring — That I win on the MER-RY-GO-ROUND.

## OH! MA-MA! (The Butcher Boy)

(Valle-Citorello)

Ma-ma, dear, come o-ver here, and see who's look-ing in my win-dow —  
Tell me why he winks his eye when-ev-er he goes by;

It's THE BUTCH-ER BOY and oh! he's got a bun-dle in his  
Daugh-ter, daugh-ter, he's in love, and you're in love, and love is

1. Bb grand. Oh! Ma- Ma! Oh!

get that man for me Oh! Ma- Ma! How hap-py I will

be Tra-la-la And chee-ry-bee-ry-bee Oh!

If I'm gon-na mar-ry It's THE BUTCH-ER BOY for me.

STORY OF SORRENTO THE (Russell-Gallagher-Cugat) *Moderate*

In THE STO-RY OF SCR-REK-TO Do they men-tion us at

all Do they tell a-bout the eve-nings

that I wist-ful-ly re-call In THE STO-RY OF SCR-

REK-TO Do they say that I was there

That I've nev-er know the ma-gic of a sweet-er love af-

fair With your arms a-round me Your ea-ger lips like

wine You said that I was yours and you were

mine They o-ver-looked a thrill-ing mo-ment

Just as peo-ple of-ten do In THE STO-RY OF SCR-

REK-TO They for-got and so did you.

# WOODPECKER SONG. THE (Reginella Campagnola) (E. Di Lazzaro) 366

He's up each morn- ing bright and ear- ly To  
 wake up all the neigh- bor- hood To bring to ev- 'ry  
 boy and girl- ie His hap- py ser- e- nade on  
 wood Hear him pick- in' out a mel- o-  
 dy Peck, peck, peck- in' at the same old tree He's as  
 hap- py as a bum- ble- bee All day long.  
 To ser- e- nade your la- dy Just find a  
 tree that's shad- y And when you hear that  
 tick- a-tick-tick tick- a-tick-tick tick- a-tick-tick sing right a-  
 long Come on and try his rhyth- m  
 And let your hearts beat with him Just lis- ten to that  
 tick- a-tick-tick tick- a-tick-tick hap- py lit- tle Wood-peck- er Song.

## YOU'RE BREAKING MY HEART - (Genaro-Skylar) Slowly

YOU'RE BREAK-ING MY HEART cause you'r leav- ing. You've fall- en for some- bod- y  
 It's break- ing my heart to re- mem- ber the dreams we depend- ed up-  
 on. You're It is- n't too eas- y be- liev- ing ber, you'd I'll  
 leave af- ter all we've been thru. I. Em B G7 2. Em B G7  
 miss you, my love, when you're gone. I wish you  
 joy, the tear- drops burn. But if some day you should want to re-  
 turn, please hur- ry back and we'll make a new start.  
 Til then YOU'RE BREAK- ING MY HEART.

## MARCHES

## CAISSONS GO ROLLING ALONG (E. L. Gruber)

O-ver hill o-ver dale. We have hit the dus-ty trail And those  
march! Right a-bout! Hear those wag-on sol-diers shout while those  
cais-sons go roll-ing a-long. Coun-ter long.  
For it's "Hi! Hi! Hee!" in the Field Ar-til-le-ry  
Call off your num-bers loud and strong. And where-e'er we  
go You will al-ways know That those cais-sons are roll-ing a  
long. That those cais-sons are roll-ing a-long.

## I LOVE A PARADE - (H. Arlen)

I love a pa-rade, The tramp-ing of feet, I love ev-'ry  
When I hear a band I just want to  
beat I hear of a drum. come That rat-a-tat-tat, The blare of a  
stand and cheer as they Bb F7 Bb F7  
That rat-a-tat-tat, A bright u-ni-form; The sight of a  
drill Will give me a thrill, I thrill at the skill Of an-y-thing mil-i-  
ta-ry. I love a pa-rade, A hand-ful of vets, A line of ca-  
dets Or an-y bri-gade. For I love a pa-rade.

## MARCHING ALONG TOGETHER

(Pola-Steininger-Dixon)

March-ing A-long To- geth- er Shar-ing ev-'ry smile and  
tear March-ing A-long To- geth- er Whis-tling till the skies are  
clear Swing-ing a-long the High-way o-ver the road that's  
wide With-out a bu-gle with-out a drum we mean to chase the  
Jinx Oh run-ti-did-dle dee here we come we're hap-py Hink-ey Dinks  
March-ing A-long To- geth- er Life is won-der-ful side by side.

# RANGER'S SONG, THE (H. Tierney) "Rio Rita" Tempo di Marcia

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We're all pals to- geth- er, Com-  
rades, Birds of a feath- er Root- in' pals, toot- in' pals,  
scoot- in' pals, shoot-in' pals, In rain or sun- skine,  
Pals! say there broth- er, Pull for each  
oth- er, — When you roll your own, You're not a- lone for  
when you be- long to the Lone Star Rang- ers man to man!

## SEMPER PARATUS (Always Ready)

(F.S. Van Boskerck)

So here's the Coast Guard March-ing Song, — We sing on  
land or sea. — Through surf and storm and howl- ing  
gale, High shall our pur- pose be. —  
"Sem- per Pa- ra- tus" is our guide, — Our fame, our  
glo- ry, too, — To fight to save or fight and  
die! Aye! Coast Guard, we are for you! —

## STOUT HEARTED MEN (S. Romberg) "New Moon"

Marcia

Give me some men who are stout heart-ed men who will fight for the right they a-  
dore. Start me with ten, who are stout hearted men and I'll soon give you ten thousand  
more, Oh! Shoul-der to shoul-der and bol-der and bol-der they grow as they go to the  
fore! Then — There's no- thing in the world can  
halt or mar a plan — When — stout heart- ed  
men — can stick to- geth- er man to man!

# Strike up the Band

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In slow march time

Let the drums roll out! Let the trum-pet call! While the  
 peo-ple about! Strike up the band! Hear the cym-bals ring!  
 Call-ing one and all To the mar-tial swing Strike up the  
 band! There is work to be done, to be done! There's a war to be won, to be  
 won! Come you son of a son of a gun! Take your stand! Fall in line, yes bo!  
 Come a-long, let's go! Hey, lead-er! Strike up the band!

## THERE'S A LONG, LONG TRAIL (Z. Elliott) Evenly with much expression

There's a long, long trail a-wind-ing In to the  
 land of my dreams, Where the night-in-gales are  
 sing-ing And a white moon beams! There's a long, long night of  
 wait-ing Un-till my dreams all come true; Till the  
 day when I'll be go-ing down That long, long trail with you.

## TO THE SHORES OF TRIPOLI (Marine Hymn)-(L.Z. Phillips)

From the halls of Mon-te-su-ri, To the shores of  
 Tri-po-li We fight our coun-try's bat-tle  
 tles, On the land as on the sea. Ad-mi-ra-tion  
 of the na-tion, We're the fin-est ev-er  
 seen. And we glo-ry in the ti-tle  
 tle, Of U-nit-ed States Ma-rines.